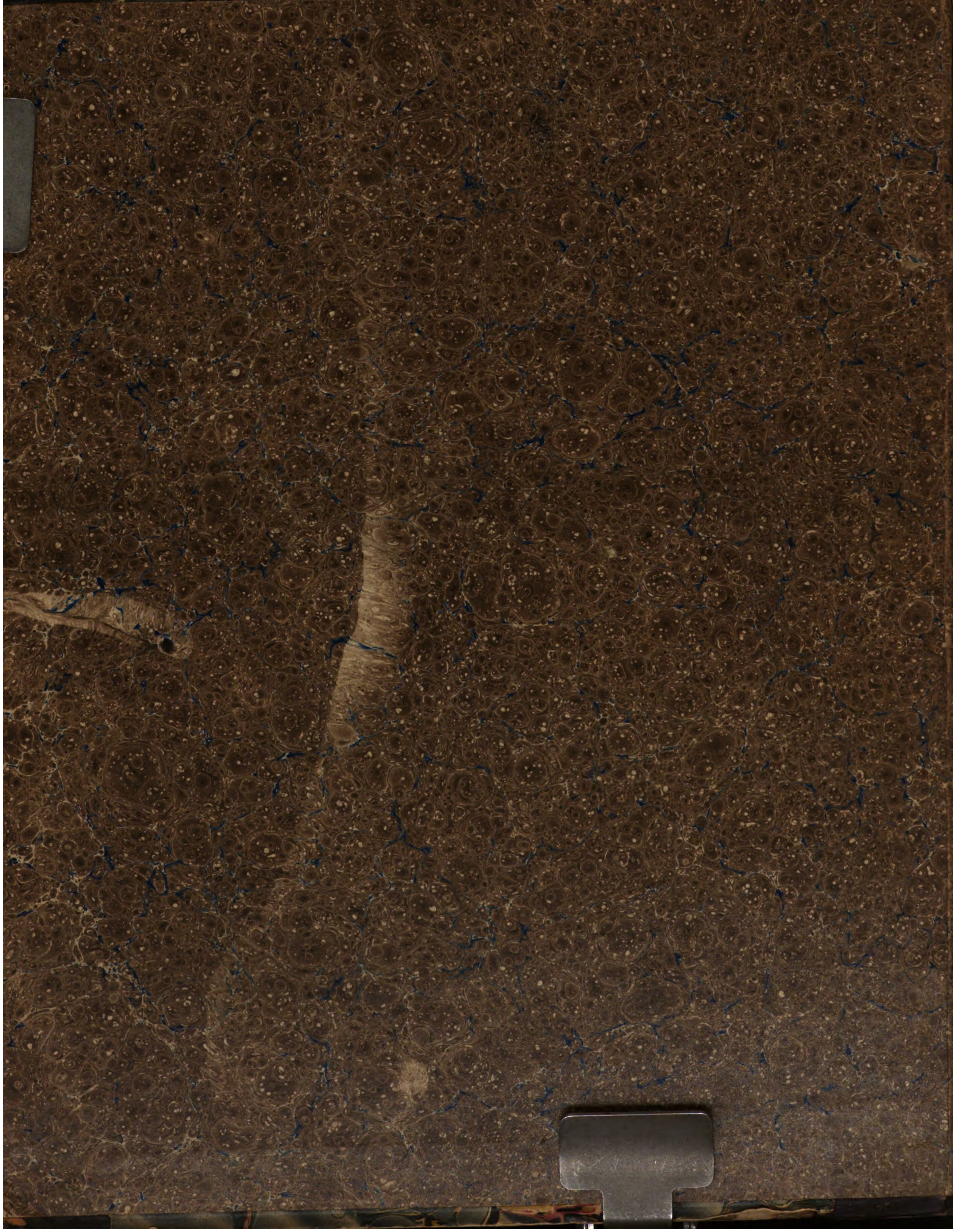


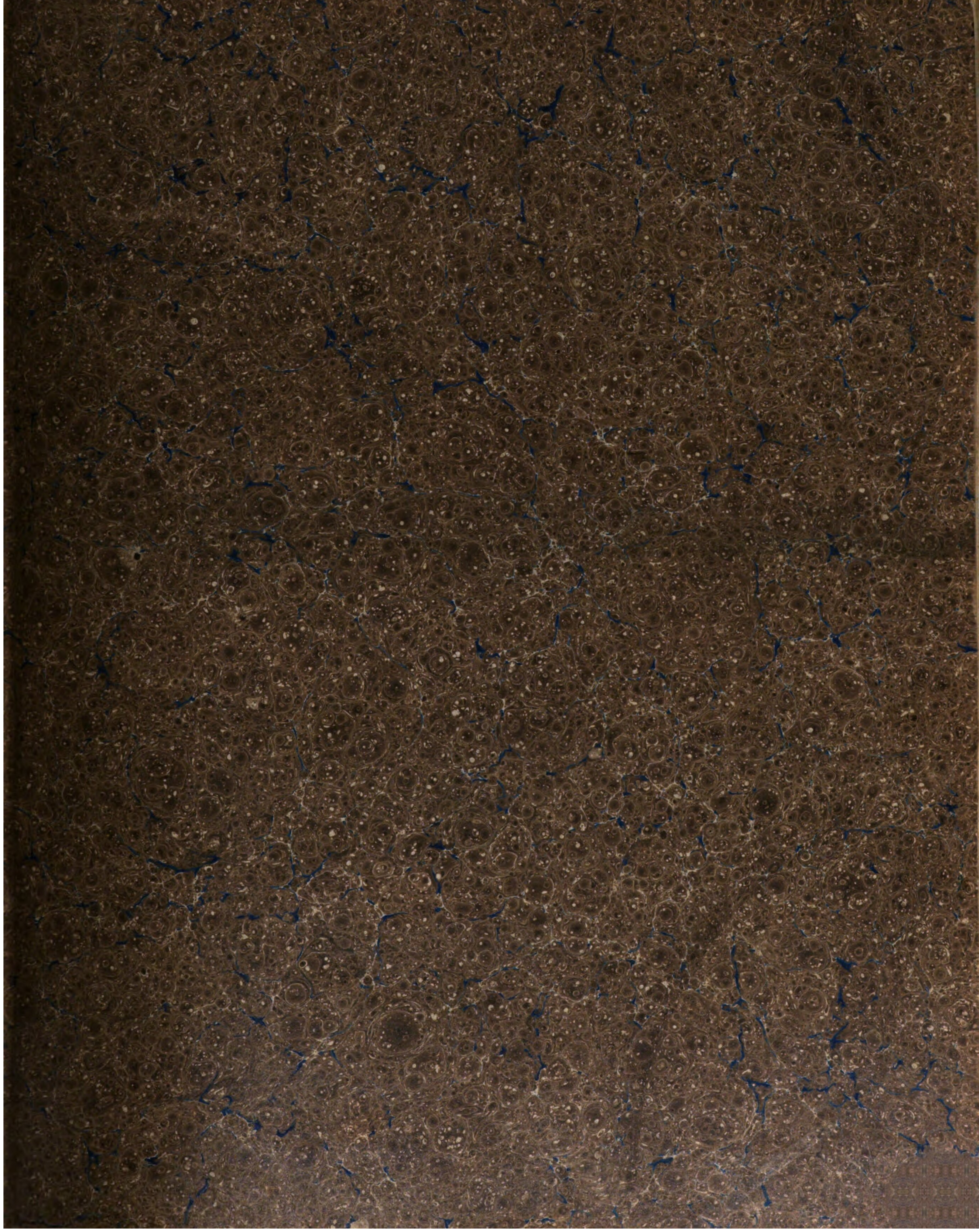
The image shows the front cover of an antique book. The cover is decorated with a complex marbled paper pattern, featuring large, irregular, dark greenish-grey patches separated by thin, branching veins of red, yellow, and black. A central rectangular label, framed by a decorative gold border with a repeating floral motif, contains the title in gold capital letters. The spine of the book, visible on the left, is bound in dark, worn leather with a simple gold-tooled border.

ILLUSTRATIONS  
OF  
JAPAN.











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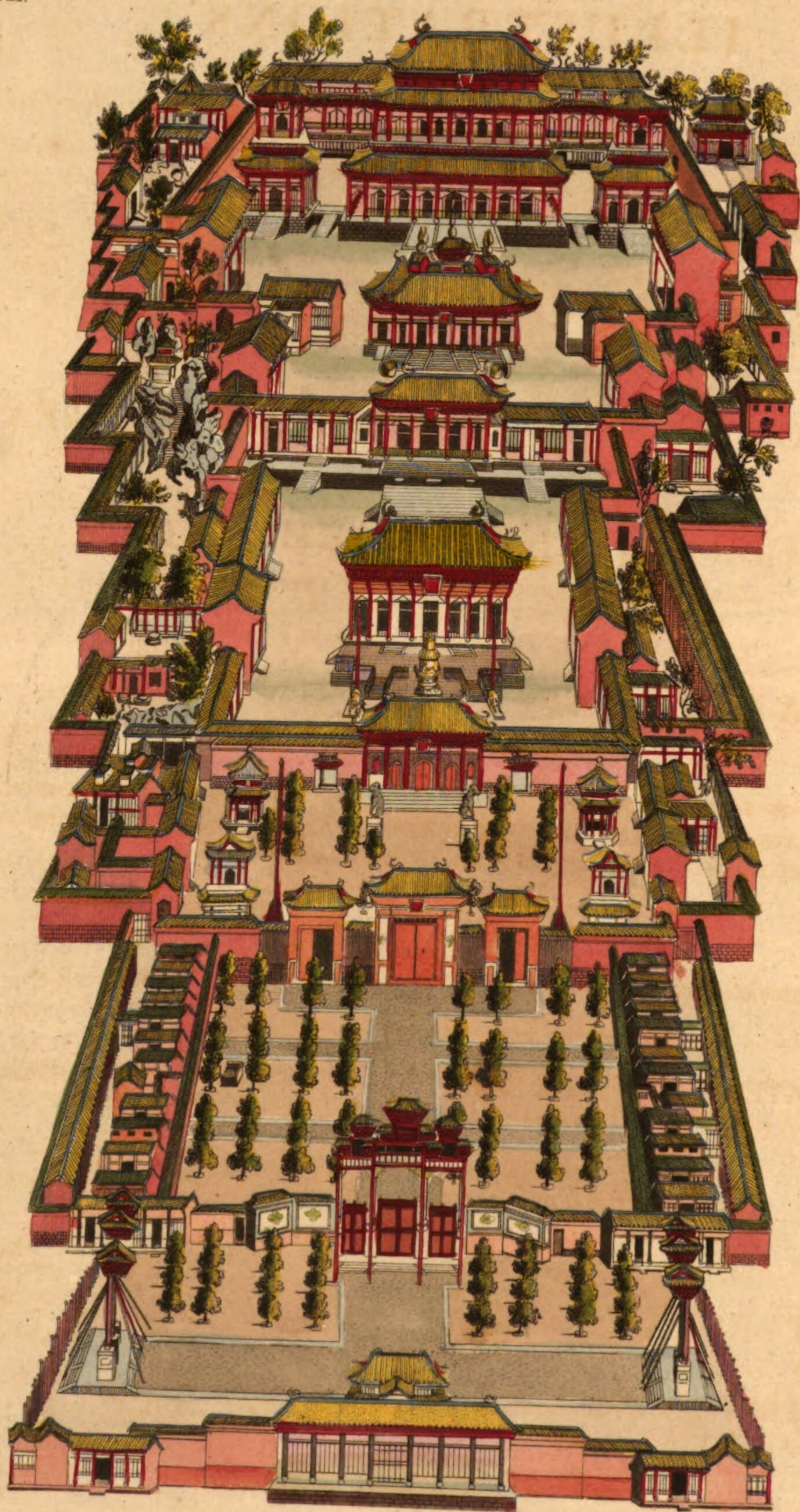


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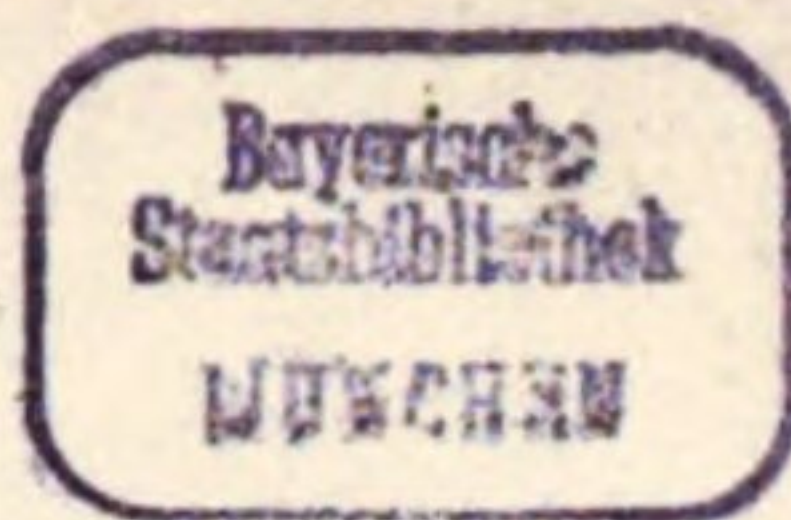




RESIDENCE of the DJOGOUN at YEDO.

London, Pub. Jan'y 1, 1822, by R. Ackermann, 101 Strand.





ILLUSTRATIONS  
OF  
JAPAN;  
CONSISTING OF  
PRIVATE MEMOIRS AND ANECDOTES  
OF THE REIGNING DYNASTY OF  
THE DJOGOUNS, OR SOVEREIGNS OF JAPAN;  
A DESCRIPTION OF THE  
FEASTS AND CEREMONIES  
OBSERVED THROUGHOUT THE YEAR AT THEIR COURT;  
AND OF THE CEREMONIES CUSTOMARY AT  
MARRIAGES AND FUNERALS:  
TO WHICH ARE SUBJOINED,  
OBSERVATIONS ON THE LEGAL SUICIDE OF THE JAPANESE, REMARKS ON THEIR POETRY, AN  
EXPLANATION OF THEIR MODE OF RECKONING TIME, PARTICULARS RESPECTING  
THE DOSIA POWDER, THE PREFACE OF A WORK BY CONFOUTZEE ON  
FILIAL PIETY, &c. &c.

*Haas*  
BY M. TITSINGH

FORMERLY CHIEF AGENT TO THE DUTCH EAST INDIA COMPANY AT NANGASAKI.

---

TRANSLATED FROM THE FRENCH, BY FREDERIC SHOBERL.

---

WITH COLOURED PLATES,  
FAITHFULLY COPIED FROM JAPANESE ORIGINAL DESIGNS.

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LONDON:  
PRINTED FOR R. ACKERMANN, 101, STRAND.  
MDCCCXXII.



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ILLUSTRATIONS

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LONDON:

PRINTED BY WILLIAM CLOWES,

Northumberland court.

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THE DOWRY FORTUNE, THE PRESENT OF A WORK BY AN ANONYMOUS

TRANSLATED BY

BY M. TITINGH

FORMERLY CHIEF AGENT TO THE DUTCH EAST INDIA COMPANY AT BATAVIA

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PAINTED FROM JAPANESE ORIGINAL DESIGNS

LONDON:

PRINTED FOR R. ACKERMANN, 101, STRAND

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ADDRESS.

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**THE** merits of the author of the very curious volume here submitted to the Public have been so fully developed in the preliminary observations of the French publisher and editor, as to relieve me from the necessity of any farther remark on that subject. Under the system of seclusion, so long pursued by the government of Japan, such an accession to our stock of information relative to the history, manners, customs, arts, and literature, of its inhabitants, as is furnished in these illustrations, cannot fail to be extremely welcome to every inquisitive mind.

We see by the example of the author, how much may be effected in the way of communicating to the Japanese a taste for the arts and sciences of Europe, by a man whose faculties are not wholly under the dominion of the plodding spirit of commerce. A beginning having been made to open their eyes to the benefits likely to accrue to themselves from a relaxation of their narrow policy, and the permission of a more extensive intercourse with Europeans, it seems to me to be a point worthy of serious consideration, whether British enterprise might not avail itself of this favourable disposition, for attempting with some chance of success to establish a connexion with this populous insular empire. I am well aware, that it would have no trifling difficulties to encounter, not only in the prejudices of the Japanese, but, probably, also in those of the Dutch, who have hitherto enjoyed this privilege to the exclusion of all other foreign



nations; though perhaps, after the events of late years, we are authorized to expect a more liberal line of conduct of the present enlightened government of Holland. Be this as it may, I have too high an opinion of British spirit, industry, and perseverance, not to be convinced that they would find means to surmount even still more powerful impediments.

F. S.



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## ADVERTISEMENT

### RESPECTING THE MANUSCRIPTS

OF

M. TITSINGH;

BY M. NEPVEU, THE FRENCH PUBLISHER.

HAVING particularly devoted my attention to the publication of works illustrative of the manners and customs of different nations, and neglecting no opportunities of forming an acquaintance with enlightened travellers from whom I am likely to obtain authentic information on those subjects, I could not help considering it as one of the most fortunate occurrences of my life, when M. Titsingh did me the honour to apply to me respecting the printing and publishing of his numerous manuscripts. He thought fit to transmit to me, in the first instance, his translation of the *Nipon-o-day-tche-lan*, or *Abridged Annals of the Dairis*, or Ecclesiastical Sovereigns of Japan, and *History of the Djogouns*, or Secular Princes, called Emperors by the Europeans, and the real sovereigns of that country, with comments by himself. Notwithstanding the dryness of chronological abridgments in general, I read that of the Dairis with great interest, and then returned it to M. Titsingh, who had some additions to make, and expressed my readiness to treat with him for the work. A disease which would not have proved fatal, had M. Titsingh followed the advice of his friends, and called in professional aid, put a period to an honourable life partly devoted to the duties of the highest posts under his government, partly to literature, science, and a regular correspondence with the most enlightened persons in Europe. In hopes of acquiring some of his valuable manuscripts, and of the original designs which he had collected during a residence of fourteen years in



Japan, I repaired to the sale of his effects, which took place at Paris a few months after his decease, which happened in March 1812. To my great surprise and disappointment, nothing was put up for sale but some ordinary furniture, and a few articles of Chinese locksmiths' work. Six years passed without any prospect that I should ever meet with the manuscripts to which I attached so much importance. Some hints that I received from M. Langlès, furnished me, in the beginning of 1818, with a clue to the interesting collection which, six years before, had so powerfully excited my curiosity. In short, I became the purchaser of the whole of the drawings, paintings, and manuscripts, Japanese, Dutch, French, and English, and also of some of the curiosities which had belonged to M. Titsingh, and a descriptive catalogue of which is included in this volume. A detailed account of them had been previously given in 1814, in the twenty-fourth volume of the *Annales des Voyages*, preceded by the following remarks:

“ The collection formed by M. Titsingh furnishes materials for a new *history, political, civil, geographical, and natural, of Japan*. It is well worth the attention of all governments solicitous for the increase of useful knowledge: it ought in particular to attract the notice of those whose commercial and political interests might render the establishment of a more regular intercourse with Japan desirable. We have no doubt that England, Holland, or Russia, would gladly secure this collection for itself; but fortunately it is in the hands of a Frenchman jealous of the glory of his country, and anxious to see these valuable materials applied to the erection of a literary monument in his own language.”

To enable the reader to judge of the importance of these works, I subjoin an extract from a letter addressed by M. Titsingh himself, on the subject of his manuscripts, to William Marsden, Esq., and dated the 10th of October, 1809:

“ SIR,

“ Accept my sincere thanks for your kind remembrance.

“ Mr. Goldsmith has communicated to me the contents of the letter which you have addressed to him. It gives me great pleasure to learn from it, that the papers which I sent you have all reached your hands, and that you will take charge of them till the so much wished-for peace shall decide their fate.



“ I now transmit to you the first three volumes of the *Nipon-o-day-tche-lan*, or *Annals of the Dairis of Japan*. I should have forwarded the whole of the seven volumes of which the work consists: but the necessity of making the French and English versions agree, as I intend to publish both at the same time, has prevented my sending all the seven volumes: the remainder shall therefore follow in a few months, when I have completed the French translation.

“ The beginning of the ‘ *Annals of the Dairis*,’ like that of the history of all ancient and even of some modern nations, is extremely dry; but the matter becomes by degrees more interesting, as you will perceive from my next parcel. Notwithstanding the thick clouds which cover the origin of the Japanese, an uninterrupted account of the remarkable events that have occurred under the different Dairis, since the year 660 before the Christian æra, throws great light on the customs still prevailing in Japan, and incontestably proves that the Japanese were a civilized and polished people before the existence of the modern European nations, or while they were still under the disgraceful yoke of the grossest barbarism.

“ Though I am at present in excellent health, yet the uncertainty of life, and an ardent desire to finish the translation of all that I have collected respecting Japan, cause me to stick very closely to the task that I have undertaken.

I am sometimes tempted to apply to myself what Cicero says in his discourse on old age, in which he introduces Cato conversing with Lælius and Scipio, and making the same observation, when speaking of the great Fabius, as I may with reference to the Japanese: *Quorum sermone tam cupidè fruebar, quasi divinarem id, quod evenire posset, me extincto, fore unde discerent neminem.*

“ I do not possess the art of divination, and consequently cannot predict what is to happen at some future time; but, it is a fact—I care not if I be thought too presumptuous for proclaiming it myself—that, at the present moment, there is not in Europe a person besides myself who can furnish a faithful history and a circumstantial description of the manners and customs of a nation which is scarcely known here, and which, nevertheless, deserves to be known on so many accounts.”

The numerous materials collected by M. Titsingh prove that this industrious and intelligent ambassador was not too presumptuous. No preceding traveller,



excepting Kämpfer, to whose accuracy he bears testimony, possessed such means of obtaining authentic information relative to the Japanese empire. The late M. Charpentier Cossigny, who was at Chinsurah, at the time M. Titsingh was governor of that place, speaks of him in the following terms in his *Voyage au Bengale*, published at Paris in 1799:—

“ M. Titsingh continues to make additions to his collections relative to Japan, through the kindness of a Japanese prince, father-in-law to the reigning emperor, a man eager after knowledge of every kind, with whom he keeps up a regular correspondence, and from whom he receives all the information requisite for his purposes. The English at Calcutta have offered him two lacks of rupees (£20,000) for his manuscripts, which he has refused: he tells me, that he destines these works for a present to his brother, who is in Holland.”

What greatly contributed to increase the stock of information collected by M. Titsingh relative to Japan, during a residence of fourteen years in that country, was the facility with which several intelligent Japanese spoke and wrote in Dutch. The father-in-law of the reigning emperor and several other nobles excelled in this accomplishment. M. Titsingh, who was himself thoroughly acquainted with their language, had thus the means of ascertaining by a double test the meaning of all that was communicated to him either orally or in writing. Those who had opportunities of knowing him, and among others, M. de Guignes, who accompanied him on his embassy to the emperor Kien-long, bear witness to the accuracy of his observations, and the candour with which he himself submitted them to the criticism of the learned of different academies. It is, therefore, with the utmost confidence in the authenticity of the original works, and in the fidelity of the various translations made from them by M. Titsingh, that I here present the public with a portion of his interesting productions.



**PRELIMINARY REMARKS**  
TO  
**THE PRIVATE MEMOIRS OF THE DJOGOUNS,**  
BY  
**M. ABEL REMUSAT.**

---

**AMONG** the works which M. Titsingh left behind him in manuscript, and the publication of which cannot but be expected with impatience by all the lovers of science and literature, some are translations or extracts of Chinese or Japanese books, the others memoirs on different subjects, composed by the author during his residence in Japan. His valuable collections, embracing particulars respecting the arts, productions, and commerce of Japan—numerous drawings, many of them carefully coloured, which furnish a clearer idea than any description, of the costumes, furniture, and machines, of that celebrated country—remarks on the government, laws, manners, and character of the inhabitants, furnish materials, the loss of which would be irretrievable. M. Titsingh was an equally judicious and attentive observer; and his situation, during a residence of fourteen years at Nangasaki, the consideration in which he was held there, and the honourable connexions which he formed with the most distinguished personages, enabled him to obtain authentic information, to clear up his doubts, and in short to gain the most accurate and the most complete notions that a foreigner can possibly acquire on every subject of interest to Europeans.

This happy combination of circumstances was requisite for the production of the work here presented to the public. It is well known that the Japanese,



like the Chinese, are accustomed to abstain from the publication of any historical work relative to a dynasty, so long as that dynasty fills the throne. This practice is not only designed to preserve historians from the temptation of swerving from truth, out of fear, flattery, hatred, or gratitude; but likewise to prevent premature revelations, and such discussions as are conceived to be injurious to the sovereign authority, and dangerous to the tranquillity of the state. Whatever may be thought of these precautions, they tend to conceal the most recent facts from our knowledge; so that we are greater strangers to the events of our own times, than to those of antiquity. Thus we are assured that there is not any work printed in Japan which furnishes particulars of the occurrences in that empire since the year 1600, the period at which the *Nipon-o-dai-tche-lan*, or *Annals of the Dairis*, terminate.

This reason must doubtless be sufficient to excite strong interest and curiosity in behalf of the *Memoirs of the Djogouns*. M. Titsingh, who translated or extracted them from Japanese manuscripts himself, explains in what manner he became acquainted with those works. But for the high confidence which his character had won him, and which he contrived to turn to the advantage of science, he could not have had access to memoirs which their possessors carefully conceal, or at least show to none but their most intimate friends. When we consider the suspicious spirit of the Japanese government, its aversion to foreigners, and the rigid inquisition and barbarous jurisprudence by which private individuals are oppressed, we have abundant reason to congratulate ourselves, that a European has accomplished what a native never durst have attempted. Thanks to the pains he has taken; we shall outstrip the Japanese themselves, and by an extraordinary singularity, we shall be earlier and better informed than they concerning the events of their own history.

Several pieces which M. Titsingh inserted in his *Memoirs*, and which could not be left where he had placed them, as well as the circumstantial description of the festivals and ceremonies that take place in the course of the year at Yedo, seemed to me well adapted to form an interesting Appendix. To this part I have transferred all that the author thought fit to add in notes of too great length to be thrown at the foot of the pages, concerning the division of the astronomical and civil year among the Japanese. These particulars, which appear extremely accurate, may serve to extend and rectify what we find on



the same subject in the works of Kämpfer and Thunberg. In general, the Japanese words are more correctly given, and better translated by M. Titsingh, owing, no doubt, to his having made greater progress in the study of the language. This reason induced me to introduce also into the Appendix some tables already known, such as those of the cycle, the elements, &c. The reader will, therefore, have in this volume, without being obliged to refer to any other work, all that is requisite for making himself acquainted with the division of time among the Japanese.

The plates which embellish this volume, and which are carefully copied and reduced from drawings or engravings executed in Japan, have all a reference, more or less direct, to the subjects of which it treats. That which represents the tremendous eruption of the mountain of Asama, in the province of Sinano, is well calculated, conjointly with the animated description which M. Titsingh has given of that phenomenon, to furnish an idea of the dreadful convulsions to which nature is frequently subject in the Japanese islands. The plan of the palace of the Djogouns at Yedo, will not be less useful in following the account of the ceremonies observed at the court of those princes. It were indeed to be wished, that this plan had been accompanied with explanatory particulars of the names and destination of the different parts composing that edifice; but I had not before me the original plan, in which I should probably have found the necessary illustrations. The inscriptions, which the Japanese, in imitation of the Chinese, are accustomed to place on the doors, and which are faithfully introduced in their plans, would have been a sufficient substitute for any other explanation, had I possessed the original. I had this assistance in two other plans inserted in this volume, the one representing the Chinese factory at Nangasaki, the other the Dutch factory and the island of Desima, situated near the same city. As the originals of these two plans were placed in my hands, I have been enabled, by such inscriptions as those to which I have just alluded, and some Japanese notes annexed to them, to draw up a short explanation, which is subjoined to the first Part. The figures of this explanation correspond with those in the engravings.

To the text of M. Titsingh I have added nothing but a few very short notes. The author himself had, in general, taken care to furnish the most necessary explanations. I have supplied his omissions of this kind, whenever it was in



my power, and I thought it likely to be useful ; for we have still so little authentic information concerning Japan, that we are frequently at a loss, particularly in regard to the events of modern history, and that for the reasons which have been stated above.

If we now pause to consider the accession to our knowledge which we shall derive from M. Titsingh we shall find that he has overlooked scarcely any useful or interesting object, and that he has contributed by his labours as much as Kämpfer, and much more than Thunberg, to make Europe acquainted with that singular empire, which a policy, that before the conquest of Hindoostan, might be charged with timidity, persists in closing against the inquiries of Europeans. To say nothing of the historical facts contained in the following pages, the anecdotes calculated to elucidate the genius and manners of the Japanese nation, the account of festivals and ceremonies, which are also features in the national character, and the particulars relative to the literature, sciences, and traditions of Japan, which this volume, nevertheless, contains in great number ; we shall merely observe, that this and the other works completed by the author form the richest as well as the most useful collection that was ever made respecting any country of Asia. As yet we know nothing more of the ancient history of Japan than is given us by Kämpfer in a dry and brief chronicle, which ought rather to be denominated a chronological table. M. Titsingh, independently of an extensive manuscript work in Japanese, which he presented to the King's library, devoted several years to the translation of the *Annals of the Dairis*, the original of which forms seven volumes, and contains the events of the history of Japan related with the only details befitting a nation so remote from us, and so completely separated from the rest of the world. This translation, which will, it is to be hoped, speedily appear, will fill an important chasm in our historical knowledge, and of course have a place assigned to it beside the work of Father Mailla, and the *History of the Huns* by Deguignes.

Geography and topography would be equal gainers by the publication of the materials accumulated by M. Titsingh. The great map of Japan, published in 1779, several copies of which he brought with him, is certainly the most splendid monument erected beyond the limits of Europe to geographical science. It exhibits a prodigious number of names and situations, and according to all appearance, it is not less accurate than circumstantial. When it shall



be translated and engraved, we shall be as well and even better acquainted with Japan than with certain parts of Europe. Particular maps of the Corea, of the Lieou-Khieou islands, respecting which Captain Hall's voyage has furnished us with the first accurate notions, of the island of Yezo, which has occasioned so many geographical discussions, and the interior of which has been visited by the Japanese alone, and many other maps, with the original descriptions, or the memoirs belonging to them, add to our stock of information a greater number of precise facts than the accounts of certain European travellers whom we could name. Lastly, the views and plans, some of which are extremely particular, will make us thoroughly acquainted with the aspect of the country, the form of the mountains, the style of building employed for bridges, public edifices, private houses, &c. The plans attached to this volume, though drawn according to a system which differs from ours, certainly afford a better idea of Japanese architecture, and exhibit more accurate representations of the palace of Yedo, and the two factories at Nangasaki, than all the descriptions of Kämpfer and Thunberg.

With respect to the productions of Japan, M. Titsingh has done all that could be expected of a traveller who was not a naturalist, to communicate to us a knowledge of them. He collected the best books in which the most interesting objects are described and represented. The collection of plants cultivated in the garden of the first physician to the emperor, drawn and coloured with extreme care, is not less interesting to the arts than to natural history: it demonstrates that nations capable of attaining such a degree of perfection, can execute better things than those daubs with which we are incessantly reproaching them, and which are the only productions of their arts in request among us. Other botanical collections, of less brilliant execution, may perhaps be still more useful to science. A *Treatise on Trees, Plants, and Flowers*, in particular, in seven volumes, contains the best wood-cuts that I have ever seen\*. M. Titsingh had also collected good figures of the varieties of the

\* This treatise, which is in my possession, will form the basis of a work, the publication of which I shall soon commence, under the title of *Flore Chinoise et Japonaise*. It will contain about three hundred plants or trees, the engravings of which, selected from the best original works, will be accompanied with descriptive particulars of the qualities, habits, and economical and other uses of each plant, translated from the Chinese and Japanese. By means of the figures and descriptions, the most accu-



whale species and other fishes, and which we hope to see published with the notes that he attached to them.

Finally, the arts of the Japanese, their manners, customs, dress, &c., had engaged the particular attention of M. Titsingh, and he had composed numerous memoirs on these subjects, all of them accompanied with figures extracted from Japanese books. A specimen of his performances in this way is given in that part of this volume which treats of the ceremonies customary at marriages and funerals.

rate synonymy possible will be established between the denominations of the country and ours, so that the botanist may know with precision what plant is meant by the Chinese name, and thus be able to obtain from China the seeds of such as it might be interesting to naturalize in Europe.



# J A P A N.

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## PART FIRST.

PRIVATE MEMOIRS AND ANECDOTES OF THE REIGNING DYNASTY OF THE  
SOVEREIGNS OF JAPAN ; DESCRIPTION OF THE FEASTS AND  
CEREMONIES OBSERVED AT THEIR COURT, &c.



# JAPAN.

## PART FIRST.

CEREMONIES OBSERVED AT THEIR COURT.  
SOCIETIES OF JAPAN; DESCRIPTION OF THE PEASANTS AND  
PRIVATE REMOINS AND ANECDOTES OF THE REIGNING DYNASTY OF THE



PRIVATE MEMOIRS AND ANECDOTES  
OF  
THE REIGNING DYNASTY OF THE DJOGOUNS,  
OR  
SOVEREIGNS OF JAPAN.

---

THE *Dairis*, or spiritual heads of Japan, were the first sovereigns of the country, over which they ruled with absolute power, till towards the conclusion of the 12th century, (1185) when Yori-tomo was elected commander-in-chief of the empire, and afterwards (in 1192,) *Zi-i-dai-Djogoun*. Their authority which then suffered a powerful shock, kept gradually declining under the Djogouns who succeeded Yori-tomo, till at length it received its death-blow during the reign of Yeye-yasou, or Gongin-sama, the first Djogoun of the present dynasty.

The *Dairi* is yet considered as the sovereign of the empire, but this is only an empty compliment: his influence in temporals is next to none, so that the supreme power is really vested in the Djogoun. The consent of the *Dairi*, however, is still requisite in all affairs of importance, and in such cases the ordinances are published in his name: he rarely withholds it; so rarely indeed that I could hear of no more than one instance of the kind, which occurred when it was in agitation to confer the title of *Kouambak* on *Fide-fada*, son of Gongin. The *Dairi*, convinced that any attempt to disturb the present dynasty in the possession of the sovereign authority would prove vain, seems to content himself with the respect and deference which the Djogoun pays him from policy, and which that prince, if he be wise, will never refuse him;



for the enmity of the spiritual head of the empire might, if not overturn the throne, at least excite the greatest discord in the state.

The dynasties of the Djogouns are comprised under the denomination of *Tenka-no-si-goun*, or *Soso-no-si-goun*\*. They are four in number, namely :

1. That of Yori-tomo.
2. That of Faka-ousi.
3. That of Fide-yosi, or Taïko.
4. That of Yeye-yasou, or Gongin.

Faka-ousi was of the family of Yosi-ye, who was descended from Seïwa-ten-o, the 56th Daïri. He divided the supreme power between his two sons, Yosi-nori and Moto-ousi, giving to each the government of thirty-three provinces. The latter, who ruled over the eastern part, was styled Kamakoura-no-Djogoun, and kept his court at Kamakoura, in the province of Fagami. Yosi-nori, to whom were allotted the western provinces, resided at Miyako, with the title of Tchoko-no-Djogoun.

Faka-ousi, in dividing the empire between his two sons, was influenced by the expectation that in case either of them should be attacked, his brother would afford him assistance. This partition on the contrary only served to arm them one against the other ; the country was involved in continual war, and the princes, though brothers, were engaged in frequent hostilities, which terminated only with the destruction of the branch of Miyako.

### FIDE-YOSI, or TAÏKO.

NOBOU-NAGA, of the family of Feïke, was killed by Akedje-mitsou-fide, who designed to usurp the throne and the authority of Djogoun. A few days after the murder, however, he himself perished, and his death occasioned the proverb: *Akedje-no-tenka-mika*—" Akedje reigned but three days ;" which is employed in reference to any thing that has lasted a very short time.

After the death of Nobou-naga, his grandson Sinfosi, son of Nobou-fada, was

\* *Tenka*, empire ; *no*, the conjunctive particle ; *si*, four ; *goun*, lord ; *Soso*, one who raised himself.



chosen to succeed him. The relatives and friends of the late Djogoun divided among themselves the government of the provinces. Nabouko, the uncle of the young prince, to whose share fell the province of Ovari, was invested with the administration of affairs during his minority. The other persons who had obtained provinces went to take possession of them, and Fide-yosi alone remained at Miyako. After gaining several victories in the wars which then devastated the empire, he assumed the title of Djogoun in the 13th year of *Tendjo*, (1585).

The annals of the Dairis furnish no particulars respecting the origin of this prince, and, as he had not any known surname, that of Toyo-tomi was given to him. Some writers assert that his family belonged to the lowest class of society; others, on the contrary, attribute to him a more distinguished birth. The statement of the latter is as follows: The Yinnagon Motche-fagi, an officer of the Dairi's, being accused of a crime which he had not committed, was exiled to Ovari. He there became enamoured of a female, by whom he had a son, who received at his birth the name of Fi-yosi-marou. The father's innocence being meanwhile discovered, he was recalled to Miyako, where his family resided, and reinstated in his post. His mistress, whom he had been obliged to leave at Ovari, sunk after his departure into indigence, and had no other means of supporting herself and her child, than to marry a labourer named Nakamouro-yayemon, who took care of the boy, and brought him up under his own inspection. After the death of Yayemon, his widow gave her hand to Tiekou-ami, a physician.

The son of Motche-fagi, having attained the age of twenty years, entered into the household of Matsou-sita-kafesi, an officer of the Djogoun, as slipper-bearer. He was next in the service of Nobou-naga, who was still only prince of Ovari; and it was then that he assumed the name of Fide-yosi. Such was the attachment that he manifested to his new master, and so numerous the proofs that he gave of prudence and valour\*, that Nobou-naga, on becoming Djogoun, raised him to the most exalted military dignities.

\* His exploits are very concisely related in the *Taiko-ki*, a work which my occupations have not left me leisure to translate. The author, on the other hand, expatiates on those of Yeye-yasou, with a view to flatter his descendants. The Japanese, nevertheless, still regard Fide-yosi as one of their greatest princes.



After the death of that prince, Fide-yosi seized the reins of government, and as soon as his adopted son was elected *Kouambak*, he took the title of *Taïko*. In person he was extremely short, being scarcely fifty inches high, and had round eyes like those of monkeys, which caused him to be surnamed *Saroutsoura*, or monkey's face.

In another manuscript I find an account differing from the above; it is as follows: Fide-yosi had married Kita-no-marou-dono, daughter of the nurse to the prince of Kaga. He was then so poor that he had not even a *sagaraki yaki*, or common earthen pot for drinking *zakki* with his bride. Fide-yosi first entered into the service of Matsou-sita-kafesi, who held a post equivalent to that of governor of Nangasaki. On leaving that officer, he enlisted under the banners of Nobou-naga, and by his great bravery and brilliant exploits, won the favour of that prince to such a degree, as to be invested by him with the command of the army.

These two accounts, though differing in substance, yet concur in proving that Fide-yosi owed his elevation to his personal merit, and the favour of Nobou-naga.

At the age of forty, Fide-yosi fell in love with Yodo-dono, daughter of Aza-bizen-no-kami-naga-masa, who had manifested an inveterate enmity against Nobou-naga, and who, being at length vanquished in the 8th month of the first year of *Tendjo* (1573,) put an end to his life, as did also his father Simotske-no-kami-fisa-masa. Nobou-naga, having confiscated his mansion of Odani, committed it to the care of Fide-yosi; and this circumstance afforded him occasion to see Yodo-dono, a female, who seems to have possessed far stronger claims to admiration for beauty and understanding, than for purity of manners. Some writers assert that he married her, others that he merely lived with her, but without making her his wife. Be this as it may, he continued stedfastly attached to her, and she bore him in his old age a son, who was named Fide-yori. Death had previously deprived him of another son, for whom he had a strong affection.

Tchoan, in his work intituled *Dou-gouai-den*, states that the character and conduct of Yodo-dono were highly equivocal, and thence concludes that it is very uncertain whether Fide-yori had a right to call Taïko his father. This assertion is unfounded, and had no other motive than to diminish the odium of the



usurpation of Gongin, who dethroned Fide-yori. Upon the whole, that work is a tissue of falsehoods, and unworthy of confidence.

It appears certain, however, that after the death of Taïko, Yodo-dono became the mistress of an officer of Fide-yori's household, named Ono-souri-farou-naga. This man, devoid of feeling, and of licentious manners, had no other merit than his external accomplishments. Yodo-dono, on the contrary, possessed a courage worthy of her high fortune: her fortitude and the wisdom of her counsels were of great benefit to her son in his wars with Gongin. The latter, therefore, hated her with implacable animosity; and after the capture of the castle of Osaka, he carried her with him to Yedo, where she is said to have put an end to her life.

I shall not enter into a detail of the events that established Gongin on the throne, for which the reader may consult the work of Father Crasset, who has omitted no important fact. The following brief account will be sufficient for my purpose:

Fide-yosi, before he had any child of his own, adopted one, as I have already observed. This was his nephew, Fide-tsougou, the son of his younger brother, Fide-naga. This young prince, of a cruel and ferocious disposition, caused the old, the blind, and the infirm, who fell in his way, to be put to death, saying that they were fit for nothing in this world. He committed other atrocities recorded by Father Crasset\*. Taïko, indignant at his cruelty, confined him in the temple of Koyosan, where he killed himself, together with his attendants.

Taïko perceiving his end approaching, thought it right to take measures for securing the throne to his son Fide-yori, then but six years old. He could devise no better expedient than to connect himself closely with Yeye-yasou, the most powerful of the princes of the empire. With this view, during the illness which terminated his life, he affianced his son to Yeye-yasou's granddaughter, an infant only two years of age. He appointed Yeye-yasou guardian to Fide-yori, after exacting from him a solemn oath, signed with his blood, that as soon as the prince should attain his fifteenth year, he would recognise and cause him to be acknowledged as Djogoun. Satisfied with these precau-

\* *Hist. de l'Eglise de Japon*, tom. II. p. 48.



tions, Taïko relinquished the government to Yeye-yasou and five of his principal favourites, and expired on the 18th of the eighth month, of the third year *Kei-djo* (1598), at the age of sixty-three.

After the death of Taïko, discord soon sprung up among the governors, and led to intestine broils and civil wars. Yeye-yasou, who had long aspired to the supreme power, took care to foment these disturbances, but disguised his intentions, till, finding his authority sufficiently established, he threw off the mask, attacked Fide-yori upon plausible pretexts, and besieged him in his castle of Osaka. Peace was indeed concluded, through the mediation of the Daïri, but it was of short duration. Hostilities recommenced with greater violence than ever, and the issue of them may be seen in the above-mentioned work of Father Crasset\*. The particulars respecting them contained in the letters of the Dutch Company's agents in Japan, though curious, with reference to the commerce of that time, are not of sufficient interest for further notice here.

Gongin, having become master of the empire, by the defeat of Fide-yori and his partisans, thought of nothing but the means of securing to himself the supreme power for ever. As there were many persons at the court of the Daïri who espoused the cause of Fide-yori, and as it was of the utmost consequence to the usurper to keep that court in absolute dependence, he persuaded the Daïri to appoint two of his sons high-priests, one in the temple of Niko, and the other in that of Ouyeno at Yedo. He thus relieved himself from all apprehension of the Daïri, whom he could have immediately displaced, to make room for one of his sons, had he ventured to attempt any thing against his usurped authority.

Being now easy upon this head, Gongin adopted such wise regulations, that the country, too long torn by civil broils, was restored to the blessings of profound peace; and opportunity was afforded for laying the foundations of that prosperity which it still enjoys.

At this period terminate the *Nipon-o-daï-tche-lan*, or *Annals of the Daïris*. Since the accession of Gongin, the printing of any work relative to the government has been prohibited. The curious, however, possess manuscript accounts of all the remarkable events that have occurred under the different princes of the

\* Tom. II. l. 15.



present dynasty. These manuscripts are in great request. The conduct of persons of elevated rank is sometimes as freely censured in them, as it could be in any country in Europe. The obstructions which the government throws in the way of the publication of historical works, prevent these works from being known, and thus obviate whatever might make an obnoxious impression on the minds of the people, and endanger the interests of the reigning dynasty, as well as the tranquillity of the empire. From some of these manuscripts are extracted the particulars here submitted to the public. The Japanese, to whom they belong, keep them cautiously concealed, so that it is difficult to procure a sight of them. If I was fortunate enough to obtain the communication of those from which I have extracted such curious notes, I am indebted for it to the ardent zeal with which my friends assisted me in all my researches. I cannot adequately express my gratitude to them for this service, and for all the other acts of kindness, which they never ceased to lavish upon me during the five years that I resided among them.

I have thought it superfluous to dwell upon what concerns the government, which has but little interest for foreigners, since the empire has enjoyed profound peace. I have, therefore, introduced only so much of these matters as was calculated to make the reader better acquainted with the way of thinking and acting of these people, respecting which Europeans have but very imperfect notions. For this reason I have translated as literally as possible what I have extracted from original works.

## THE FIRST DJOGOUN OF THE REIGNING DYNASTY.

MINAMOTTO-NO-YEYE-YASOU was the son of Zo-ou-Dainagon-firo-fada: his mother, Dentsou-in-den, was the daughter of Misou-no-ouyemon-no-dayou-fadamasa: he traced his descent from Seiva-ten-o, the 56th Daïri. Before he mounted the throne he was prince of Okasaki.

Yeye-Yasou had twelve children, the second of whom, Nobou-yasou, was a young prince of excellent qualities. He incurred the displeasure of his father, who, instigated by false accusations, ordered him to rip up his belly. His



innocence having been made manifest when too late, Gongin deeply regretted his death.

From his third son are descended the present princes of Yedjezen. He had a son, named Fada-noa, who was of a perverse and cruel disposition, and caused several of his servants to be put to death for very slight faults. His father, by way of punishment, obliged him to cut off his hair, and banished him to the province of Boungo.

Yeye-yasou's son, Fide-fada, succeeded his father. His sixth child, Nobou-yosi died in his infancy, and was succeeded by Yeye-yasou's ninth son. His seventh child was a daughter, married to the prince of Odevara. This prince, having the temerity to take up arms against Taïko, was defeated, and obliged to rip up his belly. Taïko spared the life of his son, for the sake of Yeye-yasou; but made him a priest, and confined him in the temple of Koyasan in Kidjo. Taïko, having quelled the insurrection, took him into favour, created him a prince, and granted him a revenue of one hundred *mankokf*\*. The new prince, however, died of the small-pox, before a province could be allotted to him, and without leaving any issue. He was descended from Kiyo-mori, who was supposed to be the offspring of Koan-mou-ten-o, the 50th Daïri; but this is erroneous, for his father was the 72d Daïri, Ziro-kava-no-fowo, who died in the first month of the third year, *Nin-fé* (1153). His mother was one of the concubines of Zirokava, who made a present of her, while pregnant, to Fada-mori. Some time after the birth of Kiyo-mori, while he was yet crawling about on his hands and knees, Fada-mori carried him to the Daïri, to show him the child, and addressed to him these verses:

I moga kao  
Fofono ni koso  
Nari ni kiri.

—"What is to be done with the crawling offspring of a concubine?" Ziro-kava immediately replied in these lines:

Fada-mori torite  
Yasi na-i ni ze yo.

—"Fada-mori, adopt and take care of him."

\* *Man*, ten thousand; *kokf* or *kobang*, a piece of gold, the value of which has varied. The sum here mentioned may be estimated at twelve millions of francs (half a million sterling.)



The husband of Fide-youki, Yeye-yasou's eighth child, was a man of great courage, and much dreaded by Taïko, who caused him to be poisoned, according to some with tea, but as others assert, with small cakes called *mandjou*. He was at that time forty years old. His widow afterwards married Asa-i-no-tasima-no-kami Naga-nori, from whom are descended the princes of Aki.

Yori-nobou, the eleventh child of Yeye-yasou, was a man of great courage and sound understanding. He is said to have been implicated in the conspiracy of Youino-djosits and Marabasi-tchouya, against the fourth Djogoun, in the fourth year *Ke-yan* (1651), of which we shall treat when we come to the reign of that prince.

Lastly, his twelfth child, Yori-fousa, succeeded to the empire on the death of his fifth brother, Nobou-yosi, and was the progenitor of the princes of Mito. He did nothing worthy of notice.

Yeye-yasou, being wounded, it is said, in the loins with a pike, at the taking of Osaka, by Sanada-sayemon-youki-mora, commander of the troops of Fide-yori, a man of distinguished merit, brave, enterprising, and by whom he had previously been several times defeated, expired at Sourouga, from the effects of his wound, on the 17th day of the fourth month of the year 1616. He was born on the 26th of the 12th month of the 11th year *Ten-boun* (1542), at Okasaki, in the province of Mikava. Thus, according to the Japanese computation, he lived seventy-five years.

Long before this event, in the tenth year *Ki-djo* (1605), he had resigned the government to his third son, Fide-fada, reserving to himself the right of superintendence, which he exercised till his death. The tablet which bears his posthumous title, as well as that of all his successors, is placed in the temple at Niko.

It is stated that Yeye-yasou was interred at Sakaï, where there is actually a tomb which the inhabitants assert to be his. A circumstance that seems to countenance this report is, that the princes, on their way to Osaka, visited it with very few attendants, for the purpose of offering up their prayers. Nothing positive, however, is known, because it is forbidden to speak, and still more to publish any thing in writing on this subject. Some are of opinion that the tomb in question is that of Taïko, though others affirm that this prince was interred at his mansion at Fousoumi.



Be this as it may, while Gongin and Fide-yori were contending for the sovereignty, Sanada-awa-no-kami Masa-youki, who had two sons, named Sanada-ize-no-kami and Sanada-sayemon-youki-mora, contrived to introduce one of them into the service of Gongin, and to place the other about the person of Fide-yori, in the hope that whatever might be the issue of the contest, his family might find a patron in the conqueror. He was not disappointed in his expectations, since the descendants of the eldest son are still princes of Simano, and possess an income of ten *mankokf*\*.

As to Sanada-sayemon-youki-mora, some writers assert that he was compelled to rip up his belly at Osaka, as well as his son Sanada-Daïski; but this account is contradicted by others, who relate as follows:—Several princes, who had come to the assistance of Fide-yori, having treacherously set fire to the palace of Osaka, Sanada, his son, and several other persons of distinction, finding it impossible to hold out there any longer, escaped in small barks, with Fide-yori, to Fiogo, where they went on board vessels from Satsouma, which they had previously prepared, in case the fortune of war should prove unfavourable to them. These vessels immediately set sail, and conveyed them to Satsouma, where the descendants of several of these families are still living, but in poverty and obscurity. The successors of Gongin have constantly endeavoured, out of policy, to secure the princes of that country in their interest by intermarriages with them. At this time (1782), the daughter of the present prince of Satsouma is the wife of the heir-apparent to the throne.

## FIDE-FADA, THE SECOND DJOGOUN.

GONGIN was succeeded by his third son, Minamoto-no-fide-fada. He had married the younger sister of Yodo-dono, the wife of Taïko. Aza-i-bizen-no-kami Naga-masa had had by his wife, Odani, younger sister of Nobou-naga, the two daughters just mentioned, and one son. The latter was thirteen years

\* About 1,200,000 francs, or £50,000 sterling.



old, when Nobou-naga, his uncle, sent for him, and killed him with his own hand, either to punish him for the guilt of his father, or fearing lest he should some day attempt to revenge his death.

The eighth daughter of Fide-fada was married to the Daïri. After the death of her husband, she was called Tchoufouk-mon-in, from the gate of Tchoufouk. The palace has twelve gates; and on the death of the Daïri, the widow has a house allotted to her, and takes her name from the gate near which it is situated.

Fide-fada's youngest son had the title of Figo-no-kami, and was prince of Aïsou, in the province of Ozio, which is dependent on that of Mouts. He was a man of extensive knowledge, whom the Djogoun and his successor consulted on all matters of importance. He detested the religion of Siaka, and would not allow any of his dependents to become priests. His memory is held to this day in profound veneration.

Fide-fada resigned the government to his son, Yeye-mitsou, in the ninth year *Gen-wa* (1623), and died the 24th of the first month of the ninth year *Kouan-ye* (1632).

### YEYE-MITSOU, THIRD DJOGOUN.

MINAMOTTO-NO-YEYE-MITSOU was the second son of Fide-fada. During his reign nothing remarkable happened, excepting the war of Arima and Sima-bara, of which some notice will be taken in another place.

### YEYE-TSOUNA, FOURTH DJOGOUN.

MINAMOTTO-NO-YEYE-TSOUNA, eldest son of Yeye-mitsou, succeeded his father in the fourth year *Kei-zan* (1651). We find nothing during his reign worthy of being transmitted to posterity, excepting the conspiracy of the prince of Tosa, of which the manuscripts furnish circumstantial details.

The prince of Tosa, a faithful adherent of Fide-yori's, had devoted himself



to his service, and fought for his cause. After the discomfiture of his master, he fell into the power of Gongin, who, in addition to other ignominious treatment, caused his hands to be cut off, which is considered as the height of infamy. The unfortunate prince having reproached the conqueror with his cruelty, his perfidy, and the violation of his oath, Gongin had the barbarity to order his head to be struck off.

Marabosi-Tchouya, son of Tosa, formed the design of revenging his father's death, as soon as he should be of age; but being then destitute of the means of attempting so bold an enterprise, he resolved to keep his intentions as secret as possible, and to await a favourable opportunity. Being appointed to the command of the pikemen of Yori-nobou, Gongin's eighth son, he began to think himself able to carry his plan into execution, and united for this purpose with Youïno-djositz, son of an eminent dyer, a man justly esteemed for his extensive knowledge, and who had been tutor to Yori-nobou. It is said that Yori-nobou himself was implicated in the conspiracy, but there was never any proof of the charge, as Tchouya took care that he should not be compromised. However this may be, Tchouya had agreed with Djositz to exterminate the whole family of Gongin, and to make themselves masters of the empire, and divide it between them.

Tchouya was of a prodigal disposition; he squandered in silly expenses the money which he contrived to obtain for the execution of his enterprise, so that he was frequently reduced to want. Djositz foretold that the plan would fail through his fault, and the event soon justified his prediction.

Tchouya, after borrowing from all who would trust him, found himself hard pressed by his creditors, who demanded the interest that was due to them, but he was unable to pay it. He, therefore, solicited a respite of a fortnight, promising to pay double the amount due. His assurance excited suspicions, and he was told, that with the slender means which he was known to possess, it would be impossible for him to raise, in so short a time, the requisite sum. One of his creditors, a gunmaker, named Tosiro, was the most urgent; and Tchouya had the indiscretion to reveal to him his design, in hopes of inducing him to have patience. Tosiro pretended to be satisfied; but he lost no time in communicating to the governor of Yedo what he had just heard, and the governor immediately gave information of it to the court.



The governor had recourse to the following stratagem in order to apprehend Tchouya. He caused an alarm of fire to be made before his door. Tchouya, roused by the shouts, rushed into the street armed only with a short sabre. Four men immediately fell upon him. He dispatched two of them; but several of their comrades coming to their aid, secured his person after a long resistance. His wife, suspecting from the noise of the combat what was the matter, seized such of his papers as might have betrayed the conspirators, and burned them by the flame of a lamp. Thus her presence of mind saved a great number of princes and of distinguished personages, who were implicated in the plot. The Japanese still speak with commendation of the conduct of this generous woman, and when they would praise a female for intelligence and resolution, they compare her to the wife of Tchouya. The governor, after the apprehension of the chief conspirator, caused his house to be strictly searched, but not finding what he expected, he sent the husband, the wife, and their whole family to prison.

Djositz was then at Yougi, his birth-place, near Kambara. Orders for his apprehension were dispatched to the governor of Foutcho; but no sooner was he apprized of the discovery of the plot than he put an end to his life in the usual way, to avoid an ignominious death. His head was nevertheless cut off and exposed on the place of execution, near the river Abikawa.

All those who were known to have been intimately connected with Tchouya were arrested. In this number were Ikiyemon and Fatsiyemon. It was no difficult matter to obtain from either the one or the other an avowal of the part which they had personally taken in the conspiracy. They were too noble-minded to think of excusing themselves by falsehoods, for being concerned in a project which they considered so honourable; but nothing could induce them to name one of their accomplices. The ordinary counsellor of state, Matsdaïra-ize-no-kami, finding persuasion of no avail, ordered Izide-tate-waki, the executioner, to put them to the species of torture called *kama-boko-zeme*, which consists in extending the body of the criminal, plastered with clay, upon hot ashes, till the heat dries the clay and bursts the flesh all over. It was on the 21st day of the 8th month of the 4th year, *Keï-zan* (1651,) according to the manuscript *Keïzan-daï-feki*, that Tchouya and his two friends underwent this cruel punishment. None of them ever changed countenance; they seemed



insensible to pain. "I have come a great way," said Fatsiyemon; "this warming will be good for my health; my limbs will be but the more active for it."

As the *kama-boko-zeme* could not subdue the fortitude of these two intrepid friends, recourse was had to the *neto-zeme*, as follows. The back was laid open for the space of eight inches, and melted copper poured into the incision. It was there left to cool, and then removed by means of a spade with such violence, that the flesh in contact with the metal was torn out along with it. The spectators shuddered with horror; the sufferers alone neither uttered a murmur, nor betrayed the least sign of pain. Fatsiyemon still retaining all his composure, jocosely observed that he was not well, that this operation would be as serviceable to him as that of the *moxa*, and not fail to cure him.

Ize-no-kami, finding that pain had not the power to wrest their secret from them, again pressed Tchouya to discover his accomplices if he would spare himself further tortures. "Scarcely had I attained the age of nine years," replied Tchouya with firmness, "before I conceived the design of avenging my father, and seating myself on the throne. Thou canst no more shake my courage than a wall of iron. I defy thine ingenuity; invent new torments. Do what thou wilt, my fortitude is proof against every thing."

The counsellor of state tired of these tortures which excited the indignation of the spectators, without producing the intended effect, ordered the executioner to suspend them, and remanded the culprits to prison.

On the 24th, at the fourth hour of the day, (which corresponds with our ten in the morning,) two men, aged about sixty, and named, the one Sawara, and the other Naga-yama, finding it impossible to secrete themselves any longer, repaired to the governor and avowed that they were accomplices of Tchouya. Some others, in like manner, came and surrendered themselves. They were all bound and conveyed to prison.

The 28th was fixed for the day of execution. In the morning information was received that two of the conspirators had put an end to their lives at Asabou-o-toriba, a village near Yedo. The procession began to move at day-break. Seven subaltern officers went first to clear the way. They were followed by one hundred executioners, each carrying a naked pike; next came one hundred more executioners with long staves; then one hundred more armed with sabres; and afterwards fifty officers (*banyoosen*). Next to them walked



an executioner carrying a paper setting forth the crime of the conspirators, which he read aloud in the principal streets and crossings. Tchouya followed, dressed in two robes of light blue, made of the stuff called *fabita*, with his hands tied behind him; then came Ikiyemon with his two sons, Ousinoski and Kamenoski; and after them Yosida-fatsiyemon, Ari-i-fatsiso, Sawara-youbi, Naga-yama-fioyemon, Wadaski, mule-driver to Djositz, and several others, to the number of twenty-seven. Tchouya's wife and mother, Ikiyemon's wife, and four other women closed the procession.

In this manner they were conducted through the whole city. In passing the bridge of Nipon-bas, Tchouya heard a man about forty years of age say to another, that it was a highly criminal and extravagant enterprize to conspire against the emperor. "Well it befits thee, miserable sparrow," cried Tchouya, with a look of indignation, "to compare thyself with the eagle or the crane." The man reddened with shame, and buried himself among the crowd.

At the moment of reaching the place of execution at Sinagawa, a man, carrying two gold-hilted sabres, and dressed in a mantle of *gilan* stuff, rushed through the crowd, and advancing to Tomida-sioubi-dono the inspector, thus addressed him: "My name is Sibata-zabrobe; I am a friend of Tchouya and Djosits. Living at a great distance from Yedo, I was ignorant of the discovery of the plot. As soon as I heard of it, I hastened to Sourouga, to make inquiries after my unfortunate friends. I was informed of the death of Djosits, and certain of the fate that awaited Tchouya, I repaired to Yedo. There I kept myself concealed in hopes that the emperor would pardon him; but since he is condemned and about to die, I am come to embrace him, and to suffer with him." "You are a worthy man," replied the inspector; "it were to be wished that all the world was like you. I have no occasion to wait for the orders of the governor of Yedo; I give you permission to speak to Tchouya."

The two friends conversed together a considerable time. Sibata expressed the extreme pain he felt on account of the discovery of the conspiracy, his condemnation, and the death of Djosits. He added, that on receiving this melancholy intelligence, he had come to Yedo to share his fate, and that he should be ashamed to survive him. He then took from his sleeve a small pot of *zakki*, and they bade farewell to each other while drinking it. Tears trickled down Tchouya's cheeks: he thanked Sibata for his kind and courageous resolu-



tion, and declared that he was most happy in the opportunity of once more embracing him before he died. Sibata, likewise weeping, replied: "Our body, in this world, resembles the flower *Asa-gawa*, (a magnificent flower before sun-rise, but which immediately afterwards fades and falls), or the *kogero*, (an insect which is produced and dies the same day); but after death we shall be in a better world. There we may enjoy each other's society without interruption." With these words he rose and thanked the inspector for his indulgence.

All the criminals were fastened to crosses, and the executioners armed themselves with their pikes. Tchouya was first pierced by two executioners, who opened his body in the form of a cross. It is stated, that those who follow that profession are so expert at this operation, that there is not one of them who cannot pierce the criminal sixteen times without touching the vital parts.

The sons of Ikiyemon excited universal compassion. The eldest said to his brother who had scarcely attained his twelfth year: "We are going to the abode of the gods;" and he began to pray, repeating several times: *Namandaoubts* (*Nami-Amida-Buts*\*). "Amida, pray for us!" There was not one whom such a spectacle did not melt into tears.

Tchouya's wife requested her husband's mother to invoke the gods with her at the moment of being re-united to them. "I am old," replied the mother, "but you are yet young; nevertheless, since you desire it I will join you in praying to the gods to turn our thoughts from all earthly objects."

When they had all been put to death, Sibata called upon the inspector, and offered him his two sabres, saying: "To you I am indebted for the consolation of having conversed with my friend Tchouya, and bidding adieu to him before his removal to a better world. I entreat you to denounce me to the governor of Yedo, that he may order me to suffer like my friend." "The gods forbid!" replied the inspector. "Were I to do what you desire, you would die like Tchouya. Your courage deserves a better fate. While all his other friends are hiding themselves in dens and caverns, you have braved death to embrace

\* This is a form of invocation, borrowed from the Sanskrit language, which penetrated into Japan with the religion of Buddha. *Nama* signifies *I call upon*; *Amida* is the name of the supreme God, in the period of time which preceded the present world. *Buts* is the abbreviation of *Buddha*.



him: such men as you are rare." We are not informed what became of Sibata; the manuscript before me makes no farther mention of this generous friend.

Owing to the presence of mind of Tchouya's wife, in burning the papers which might have compromised the conspirators, and to the fortitude displayed by the condemned persons in spite of their torments, the principal accomplices remained undiscovered. Yori-nobou, however, was suspected, and his house was searched; but his secretary, Kanno-feyemon, took every thing upon himself, protesting that he alone was acquainted with the plot, and had kept it a profound secret from his master. He then ripped up his belly, and by his firmness saved Yori-nobou, who remained unmolested at Yedo.

When Yosi-moune, a descendant of Yori-nobou, became Djogoun, he rewarded the fidelity of this secretary in the persons of his posterity, on whom he conferred the most honourable posts. One of them, Kanno-fotomi-no-kami is at present (1784,) extraordinary counsellor of state.

The Djogoun, Yeye-tsouna, died on the 8th of the 5th month of the 8th year *In-po* (1680), without issue, and was succeeded the year following by his younger brother Tsouna-yosi.

### TSOUNA-YOSI, FIFTH DJOGOUN.

MINAMOTTO-NO-TSOUNA-YOSI, fourth son of Yeye-mitsou, was, previously to his accession to the throne, prince of Kootski. He kept his court at Tateba-yasi, had the rank of Zeïsio, and the title of Tateba-yasi-zeïsio-no-tsouna-yosi. His elder brother, Kofou-tsouna-siye, had ruined himself by his inordinate passion for wine and women. Intoxication had led him into many excesses, and he had frequently gone so far as to strike and wound his people. Yeye-tsouna, incensed at his misconduct, sent him an order to rip up his belly. At his death he left one son, who is said to have been adopted by Tsouna-yosi, after that prince had had the misfortune to lose his own son: but the account that is given of the manner in which Yeye-nobou was elevated to the throne proves that Tsouna, instead of adopting his nephew, had cast his eyes on the son of one of his officers, whom he intended to nominate his successor; and this



design, which would probably have produced commotions in the empire, was frustrated, as we shall presently find, only by the resolution of Tsouna's wife, who killed her husband, and dispatched herself before it could be carried into execution.

Tsouna was in his youth a passionate lover of the sciences. On the 21st of the 8th month of the 4th year *Gen-rok* (1691), he founded a university at Yedo, in the square of Yousima, where is to be seen the portrait of Confucius. Simio-in-Dainagon-Motosouke, an officer of the Dai'ri's, caused the inscription *NITOK-MON*, signifying *Entrance to the most valuable Treasures*, to be engraved in magnificent letters over the second gate. It was opened in the presence of the Djogoun, who repaired thither accompanied by the princes of Kidjo, Owari, and Mito, several other members of his family, and the most distinguished personages of his empire. The streets were crowded with spectators, and the donations piled up in the form of pyramids. A salary of one thousand *kokf*\* was assigned to the first professor, Fagasi-daigat-no-kami. The news of this foundation soon spread, and gave a favourable impulse to the sciences throughout the whole empire. The Djogoun himself cultivated them with such ardour as to impair his health by it. His servant, Yanagi-sava-dewa-no-kami, represented to one of the friends of the prince, that this immoderate passion for study would not fail to make him ill. His friends were sensible that love alone could divert him from occupations to which he was so strongly attached; they would fain have given some relaxation to his mind by engaging his affections, but how to accomplish this object was the difficulty. They at length determined to send to him seven or eight of the most beautiful females in Yedo, in hopes that some one of them would triumph over his passion for study. It is said, that all of them were relatives of Dewa-no-kami. Be this as it may, the project failed, for none of these beauties could, at least for this time, make the least impression on the heart of the Djogoun.

At the expiration of ten months, he fell ill; but though his indisposition was slight, Dewa-no-kami, and Maki-no-bizen-no-kami feared that it would be aggravated by too intense application: they summoned therefore the physicians to prescribe medicines, and Gosiou-in-no-zosio, the priest, to pray to Heaven

\* About 12,000 francs (500*l.*.) if new *kokf* or *kobans* be meant. If old *kobans* be intended, the amount will be just double.



for the recovery of the prince. After his health was re-established, the priest was regarded as a god. He availed himself of this influence, to prevail upon the Djogoun to publish a decree prohibiting the putting to death of any living animal throughout the whole empire; and, as Tsouna-yosi had been proclaimed Djogoun in the second year *Ten-wa* (1682), or the year of the Dog, the killing of dogs was more especially forbidden. A piece of ground was even enclosed with palisades, and here a great number of those animals were daily supplied with food\*.

The priest was rewarded with two hundred ounces of silver. The Djogoun's wife and mother presented him with *obangs*†, silver, and costly stuffs; and Bizen-no-kami and Dewa-no-kami gave him each thirty ingots of silver‡. The privilege of presenting in person all petitions to the Djogoun was also conferred on him. Never was the temple of Gosiou-in so rich as under the direction of this priest.

From among the females who had been introduced to the Djogoun, he selected, after his recovery, the beautiful Ouneme, who soon became pregnant, and, to the high gratification of her uncle Dewa-no-kami, produced a son, who was named Tokoumats-kimi. The Djogoun was so delighted, that he made Dewa-no-kami a present of twenty thousand *kokf*§, in consideration of his niece. The first wife of the Djogoun also became pregnant about this time; but she was delivered of a daughter, who received the name of Fama-fiime-kimi.

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On the 8th of the 8th month of the second year *Ten-wa* (1682), three ambassadors of the king of Corea arrived at Yedo, with a letter from their master,

\* In the opinion of the Buddhists, it is a meritorious action to save the life of an animal. There are devotees who buy up the oxen and sheep destined for slaughter, and put them into parks where they are carefully fed till they die of old age. This is what the Chinese call *fang-seng*. Tsouna-yosi here grants a special protection to dogs, because the first year of his reign was marked with the character which signifies *dog*, in the cycle of the twelve animals: it is the year *Jin-wou* in the cycle of sixty years.

† A broad but thin piece of gold, of oval form, worth about 400 francs, (about 17*l.* sterling). There are several in the collection of Japanese coins brought to Europe by M. Titsingh.

‡ An ingot is equivalent to three *taels* and four *mas*, or two rix-dollars twenty-one groschen, according to the course of exchange at Nangasaki, in 1786. Thirty ingots amount to more than 800 francs in the money of China.

§ Nearly 500,000 francs, (20,000*l.*) in the old money.



to congratulate the Djogoun on his accession to the throne. At their departure, Tsouna-yosi delivered to them in answer a letter, wanting one of the seals usually appended to epistles of this kind. It is customary, namely, to accompany every letter of the Djogoun, with another letter sealed with the seals of his four chief officers, who are called *Taïro*, and who are of higher rank than counsellors of state, and take cognizance of all public matters. It happened that one of these chief officers, Sakai-outa-no-kami, prince of Fimesi, had just been disgraced and deprived of his post for mal-administration; and for this reason one of the seals was wanting. The ambassadors, strict observers of etiquette, like all the people of the East, refused to take the letter in that state, and no other expedient could be devised than to send for the prince's son and create him *Taïro* in the room of his father. Immediately after his nomination, he affixed his seal to the letter. The ambassadors no longer hesitated to receive it, and returned to give their master an account of their mission.

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On the 14th of the 3d month of the 14th year *Gen-rok* (1701), Assan-no-takoumi-no-kami-Naganori, prince of Ako, who had been several times treated contemptuously by Kira-kotsouki-no-ski, having received a fresh affront from him in the palace of the Djogoun, drew his sabre with the intention of revenging the insult. Some persons, on hearing the noise, ran up and separated them, and Kotsouki was but slightly wounded. It is an unpardonable crime to draw a sabre in the palace; the prince was therefore ordered to rip himself up, and his descendants were banished for ever. His adversary who, out of respect for the palace, had abstained from drawing his sabre, was pardoned.

This injustice exasperated the servants of the prince so much the more, since it was Kotsouki, who, by his repeated insults had caused the destruction of their master. Forty-seven of them, having agreed to revenge his death, forced their way, in the night of the 14th of the 12th month of the following year, into the palace of Kotsouki; and, after a combat which lasted till day-light, they penetrated to his apartment and dispatched him. The Djogoun, on the first intelligence of this desperate attack, sent troops to the assistance of the unfortunate Kotsouki, but they arrived too late to save him. The assailants,



not one of whom lost his life in the scuffle, were all taken and condemned to rip up their bellies, which they did with the greatest firmness, satisfied with having revenged their master. They were all interred in the temple of Singakousi, near the prince. The soldiers, in token of respect for their fidelity, still visit their graves, and pray before them. Kotsouki's son, who had been withheld by cowardice from hastening to the assistance of his father, though he was then in the palace, was deprived of his post and banished, with all his kindred, to the island of Awasi.

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Fakaki-fikoyemon, governor of Nangasaki, having obtained permission of the Djogoun to wear two sabres, and to have a pike in his coat of arms, his people became in consequence so insolent that they treated every one with the utmost haughtiness and disdain.

On the 20th of the 12th month of the 14th year *Gen-rok* (1701), they were carrying his daughter in a sedan-chair to the temple, to receive a name\*. Heavy rains had rendered the road very muddy. Fokka-fouri-kouanseimon, that is, the governor of the village of Fokka-fouri, hastily passing by the chair, had the misfortune to splash it. Fikoyemon's people began to abuse him, and regardless of his excuses, fell upon and beat him, and then ran to his house in the street called Ouya-goto-matche, where they destroyed all the furniture.

The servants of Kouanseimon took a boat, and lost no time in carrying to him intelligence of what had happened. After deliberating on the means of revenging this insult, which could not be washed away but with blood, they returned to Nangasaki, with several of the inhabitants of Fokka-fouri, assembled to the number of more than two hundred before the residence of Fikoyemon, and as soon as the door was opened, rushed in and attacked the master and his people. Fikoyemon valiantly defended himself; but his foot having

\* The children of persons of distinction receive a name the seventh day after their birth. Among the lower classes, boys are not named till the expiration of thirty days, and girls at thirty-one. The grandmother, aunt, or some other female of the family, carries the infant to the temple. The priest, with his hands clasped, holds in one of them a small coral with bells, and in the other a bunch of paper. The names of the three wealthiest persons of the family are given to him in writing; he selects one, which he pronounces with a loud voice, at the same time waving his hands over the child.



unfortunately slipped, his adversaries fell upon him and cut off his head, which they carried in triumph to Fokka-fouri, as a trophy of their vengeance\*. It was conveyed to Nangasaki, and interred with the body near the temple of Fon-ren-si, together with a white dog, which had rushed among the assailants to defend his master, and been killed after wounding several of them.

Two of Kouanseimon's people ripped themselves up on the bridge, near the residence of Fikoyemon, calling loudly upon the people to witness the courage with which the inhabitants of Fokka-fouri suffer death in order to revenge injuries.

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Yodoya-fatsgro, son of one of the wealthiest tradesmen of Osaka, having lost his father, passed his time in the houses of courtezans, where he launched out into foolish expenses. His mother allowed him thirty *kobans*† a month, but he spent more than a thousand, and was obliged to borrow, in order to supply his prodigalities. His servants, Kanbe and Zobe, and the companions of his debaucheries, Gentets, the physician, Yagofadsi, Kiseimon, and Siosaïmon, assisted him to procure money, and afterwards to spend it. The creditors came, according to custom, before the Feast of Lanterns, to demand payment of what was due to them. The mother, to whom they applied, refused to pay them, hoping that the want of money would oblige her son to relinquish his disgraceful way of life. This refusal threw the young man into great embarrassment; he consulted with his friends, and stole from his mother's shop a gold cock, a gold caldron, a large piece of *calambac* wood‡, and an ancient autograph note of Teïka, an officer of the Daïri's, whose hand-writing is in great request in Japan, on account of its extraordinary beauty. Fousia-itcheyemon, the usurer, agreed to advance money on these valuable effects; but as the sum was not sufficient to discharge the debts which he had contracted in

\* While I was in Japan, a woman was still living at Nangasaki who recollected seeing the murderers pass by, holding by the hair this head dripping blood.

† About £30 sterling.

‡ The *calambac*, or *calambuc*, is a kind of eagle-wood brought from Cambodia and Cochin-China, and held in such estimation by the Japanese, that they frequently pay its weight in gold for it.



the Street of the Courtezans, Gentets advised him to draw a forged bill in the name of Tagafasi-Yagofasi, upon his master Yanagisawa-dewa-no-kami, for the sum of three thousand kobans\*. Fatsgro, urged by necessity, had the imprudence to draw the bill, which he also signed with his name. He gave it to one of his servants, who, under the assumed name of Yagofasi, presented it to Ikeda-zirobi, the banker. The latter, who was no stranger to the influence which Dewa-no-kami possessed over the Djogoun, and knew, moreover, that the first nobles, when in want of money, frequently give similar bills, made no difficulty to discount that which was now brought to him; so that Fatsgro, after paying all his debts, was enabled to indulge in fresh debaucheries.

Returning home one morning, after spending as usual the whole night in drinking in the Street of the Courtezans, he threw off his upper garments, retaining only the white robe, which none but the priests, women, and persons enjoying the title of *Kami*, have a right to wear. As he was thus walking in the street, with a long silver pipe in his mouth, he was met by Mats-daïra-inabo-no-kami, the warden of the castle, and Kigane-yayemon, the inspector of the city, who, not knowing him, asked his name. Okoubo-osoumi-no-kami, governor of Osaka, to whom they made their report, ordered Fatsgro to attend at the palace of the government. He accordingly repaired thither, dressed in his white robe. When the governor inquired who had given him permission to wear a robe of that colour, he made no reply. Kanbe, his servant, answered for him. "My master," said he, "has inherited from his ancestors the privilege of receiving every year the clothes with the arms of the Djogoun; and he thinks it his duty, out of respect, to wear a white robe underneath them." "I cannot admit this excuse," replied the governor; "no person, the Djogoun's officers not excepted, even though possessing an income of ten thousand *kokf*, has a right to wear a white robe, unless he enjoys the title of *Kami*. Of this thy master, one of the principal inhabitants of Osaka, cannot be ignorant. If he were determined to wear a white robe, why had he not at least a small piece of coloured stuff sewed on some part of it? Thy master, therefore, has transgressed the commands of the Djogoun, which is a capital crime." The governor, in consequence, ordered Fatsgro to be conducted to prison, till definitive judgment could be passed on the offender.

\* £3,000 sterling.



This adventure was soon known throughout all Osaka. The banker, uneasy about his bill, which bore the signature of Fatsgro, hastened to Dewa-no-kami's steward, and asked him when it would be paid. The steward, in astonishment, replied, that he had not authorized any person to obtain money from him, and that the bill was a forgery. The banker related all that had passed, but being unable to convince the steward, both went to prefer their complaints to the governor. The steward, on examining the bill, acknowledged that the signature was his, but declared that the seal affixed to it\* was false. The governor sent for Fatsgro, who confessed every thing. His accomplices were immediately apprehended and brought to the governor's, where they underwent a rigorous examination. The man who had personated the steward was, like all the others, convicted by his own confession.

The crime was too heinous to pass unpunished. The governor communicated the circumstance to the court, and orders were sent to behead all Fatsgro's accomplices. As for himself, in consideration of the services which his ancestors had rendered to Gongin, his life was spared at the intercession of Dewa-no-kami. Hopes were moreover entertained, that, being still young, he might mend, and that the punishment of those who had seduced him into guilt, would prove a lesson that he would never forget. All his property, however, was confiscated†, and he was banished to Yamatta, near Fousoumi, where he was afterwards admitted into the number of the priests.

\* It is customary in Japan for a person to affix his seal to his signature.

† The inventory of Fatsgro's effects, drawn up for the confiscation, seems to contain some curious particulars. We here give them from M. Titsingh's manuscript, adding in parentheses such explanations as appear necessary.

#### VALUABLE EFFECTS.

A cock of pure gold, brought from China, which had belonged to the emperor, Genso-Kote (Han-kao-tsou).

A picture, painted by the emperor Kiso-Kote, representing a cock and hen, and considered of inestimable value.

A mat, to be used as a window-blind, made of red coral.

Two tiles of the palace of the Chinese emperor, Kan.

Four tiles of the palace of the Chinese emperor, Zoo-ko-te (Soung kao-tsou).

Three letters of the celebrated writer, Taika, officer of the Daïri.

A lump of gold, weighing seven hundred and fifty *taels*, which Taiko gave as a present to one of his relations.

A gold censer, in the shape of a chariot.

Sixteen figures of starlings in gold and silver.

Thirty little gold idols.

A gold caldron.

A gold



As highly as Tsouna-yosi was esteemed at the beginning of his reign for his good qualities, and his application to study, so strongly was he afterwards detested for his debauchery and profusion. Satiated with lawful gratifications, he neglected the sex, and gave a loose to the disgraceful propensities at that time too generally indulged by the Japanese of all classes. He squandered

A gold vessel for boiling water.  
 Three gold tea-caddies.  
 Two gold tea-cups.  
 A chaplet of one hundred and twenty-eight beads of red coral; one hundred and eight of the size of pigeons' eggs, and twenty of smaller dimensions.  
 Ten branches of coral.  
 Five silver tea-cups.  
 Seven saucers of *calambak* wood.  
 A chess-board, with chess-men of gold and silver, in an ebony box.  
 A large Chinese ink-stand, enriched with a precious stone.  
 A magnificent Chinese water-pot.  
 Forty-eight carpets, each thirty feet long and eighteen wide.  
 Five hundred smaller carpets.  
 Three hundred and thirty different Japanese pictures.  
 One hundred and seventy sabres of all lengths.  
 Thirty-seven pikes or sabres.  
 Three pair of harness for horses.  
 One hundred and twenty thousand *kobans* (£120,000).  
 Eighty-five thousand *taels* in silver (upwards of £25,000).

The Djogoun, by way of acknowledgment for the distinguished services rendered by his ancestors to Gongin, gave to Fatsgro, in exchange for this bond, the above-mentioned field of 200 *kokf*, and the picture of the Chinese emperor, Kiso-kote.

Ikeda-zirobi lost the three thousand *kobans* which he had advanced; and he was moreover considered culpable, for having discounted the bill without making the necessary inquiries.

Itcheyemon, the usurer, had his house and furniture confiscated, for having received in pledge articles of such value, without apprizing the government.

This sentence was pronounced the first day of the fifth month of the fourth year *Fo-ye* (1707).

\* A *rue* is 360 feet, or 60 Japanese *ikie*.

† The *kokf* is about 308 pounds.

HOUSES AND LANDS.

*At Osaka.*

Twelve large houses.  
 Sixteen of middling size.  
 Fifty-six smaller.

*At Sakai.*

Eleven houses.

*At Fousimi.*

Seventeen houses.  
 A field, 2,700 feet, or  $7\frac{1}{2}$  *rues*\*, in length.

*At Miyako.*

Thirty-five houses.  
*In the province of Isoumi.*

A field, 2,880 feet, or 8 *rues*, in length.

*In the province of Tamba.*

A field, 3,240 feet, or 9 *rues*, in length.

*In the province of Awa.*

A field, 17,280 feet, or 48 *rues*, in length.

*In the province of Yamalho.*

A field, so extensive, as to require 200 *kokf*† of seed to sow it.  
 The money owing by several princes amounted to 200,000 *taels*.

A bond of Gongin-sama's, signed and sealed with his own hand, for 80,000 *kobans*, (£80,000), advanced to that prince by the ancestors of Fatsgro.



the treasures amassed by his ancestors, in expenses so silly and extravagant, that his tutor, Arai-tsikougo-no-kami, deemed it his duty to represent to him the fatal consequences of such conduct. For this purpose he composed, in the fifth year *Fo-ye* (1708), a treatise entitled *Itokoua-siriak*, which I shall have occasion to notice when I come to the description of the gold, silver, and copper coins. This work he concluded in these terms:—

“ As to the wealth of foreign countries, I find in ancient writers, that China produced a great quantity of gold under the dynasty of *Kan*\*; but this abundance gradually diminished. Under the dynasty of *Zoo*, small pieces of wood were employed instead of silver; under that of *Gen*, it was almost the only current coin; under that of *Mien*, copper coin and pieces of wood were used. The reason of this is, that since the dynasty of *Kan*, gold, silver, and copper have been daily becoming more rare in China.

“ The ancient writers compared the metals to the bones in the human body, and taxes to the blood, flesh, hair, and skin, that are incessantly renewing, which is not the case with metals. Under the dynasty of *Kan*, the mines were too much exhausted, and hence the subsequent scarcity of gold and silver. Under the dynasties of *Zio*, *Rio*, *Kin*, and *Gen*, China was constantly at war: the greatest part of the gold and silver found its way to Kettan† and other countries, which traded with the Chinese. In more than sixty provinces of the empire, foreign *sepikkes* only were in circulation, whence we may infer what a prodigious quantity of gold and silver had been exported from China.

“ When the doctrine of *Siaka* was propagated in China, gold and silver became still more scarce, because the priests of that deity erected numerous temples, and used those metals for the purpose of covering their idols.

\* The names of the Chinese dynasties mentioned in this extract are altered by the Japanese pronunciation. *Kan* is the dynasty of *Han*, which reigned from the second century before Christ, to the year 220 of our era. *Zoo* is the dynasty of *Soung*, from 960 to 1279. *Gen* is that of the *Youans*, or Mongols of the 13th century. *Mien* is the celebrated dynasty of the *Mings*, which immediately preceded the reigning dynasty. Those mentioned farther on, by the appellations of *Zio*, *Rio*, and *Kin*, are the dynasties of the *Tsin*, the *Liao*, or *Khitans*, and of the *Jou-tchi*, vulgarly called *Niu-tche*.

† Kettan is that part of Tartary which was subject to the *Khitans* or *Liao*, that is to say, Mongolia and Little Bukharia. Hence was derived the well-known appellation of Cathay, which has been given to China itself.



“ A thousand years ago, gold, silver, and copper, were unknown in Japan ; yet there was no want of necessities. The earth was fertile, and this is undoubtedly the most desirable species of wealth. After the discovery of these metals, the use of them spread but slowly, and so late as the time of Gongin they were still very rare. This prince was the first who caused the mines to be diligently wrought, and during his reign, so great a quantity of gold and silver was extracted from them, as no one could previously have formed any conception of: and since these metals resemble the bones of the human body, inasmuch as what is once extracted from the earth is not reproduced, if the mines continue to be thus wrought, in less than a thousand years they will be exhausted.

“ I estimate the quantity of gold and silver exported from the empire, since Gongin's time, as more considerable than that exported from China into Tartary ; and I compute the annual exportation of gold at about one hundred and fifty thousand *kobans*\*, so that in ten years this empire is drained of fifteen hundred thousand *kobans*. If then serious attention be not paid to this subject, and the most rigid economy be not observed in the expenditure, the country will soon be entirely ruined, and in less than one hundred years, the same poverty of which Chinese authors complain will be felt here.

“ In ancient times, as I have said, and when the people were unacquainted with gold, silver, and copper, they knew no want, and were good and virtuous. Since those metals were discovered, the heart of man has become daily more and more depraved. With the exception, however, of medicines, we can dispense with every thing that is brought to us from abroad. The stuffs and other foreign commodities are of no real benefit to us ; formerly, indeed, they were not even known here. All the gold, silver, and copper, extracted from the mines during the reign of Gongin, and since his time, is gone, and what is still more to be regretted, for things which we could do well without. If we squander our treasures in this manner, what shall we have to subsist upon ? Let each of Gongin's successors reflect seriously upon this matter, and the wealth of Japan will last as long as the heavens and the earth.”

\* £150,000 sterling.



So far was this prudent advice from making the least impression upon the Djogoun, that he persisted in his career of prodigality and extravagance. His son, Tokou-mats-kimi, had died in his infancy. Tsouno-yosi, enervated by debauchery, and having long renounced all intercourse with women, could not hope for an heir; he therefore resolved, in the sixth year *Fo-ye* (1709), to look round for a successor.

He cast his eyes on Kai-no-kami, son of Yanagisava-dewa-no-kami, whom he determined to adopt. On the 11th of the first month of the year, it is customary for the Djogoun to give an entertainment to the princes and chief officers, after they have paid him their compliments of congratulation. This opportunity was chosen by Yosi to declare publicly his intention of adopting Kai-no-kami.

His first officer, Ino-kamon-no-kami, represented to him, that such a step would displease all the princes, and it was much to be feared that it would produce a revolution in the empire. Finding his remonstrances unavailing, he repaired to the wife of the Djogoun, informed her of his master's design, and after he had made her sensible that if it were carried into execution, a general rebellion would be inevitable, he entreated her to think of some means to prevent such a calamity. Having reflected a few moments, she desired him not to be uneasy, as she had bethought herself of an expedient which could not fail to produce the desired effect; and when he urged her to communicate her plan to him, she replied that she could not say more at the moment, but he should soon know it all.

The day preceding that on which the Djogoun intended to nominate his successor, she sent to request the prince to take *zakki* with her. The Djogoun accepted the invitation, and she caused a sumptuous repast to be provided for him. While he was engaged in drinking, she rose, stepped into her closet, where she wrote a note to Ino-kamon-no-kami, directing him how to act; and then furnishing herself with a dagger, which is usually worn by all women of distinction, she returned to the festive apartment. Soon afterwards, she ordered all her women to retire, telling the Djogoun that she wished to speak to him in private. When they were alone, she thus addressed him: "During the many years that we have been together, you have never refused me any thing. I have to-day a fresh favour to solicit of you. Will you grant it me?"



He inquired what was her wish. "You purpose," replied she, "to choose the son of Dewa-no-kami for your successor. This measure will excite all the princes to revolt, and occasion the ruin of the empire; let me, therefore, entreat you to relinquish your intention."

At these words he rose in a vehement passion, and asked how she durst presume to interfere in affairs of state. "The empire is mine," added he; "I will do as I please. What need have I of the advice of a woman! I will never see thee or speak to thee more." He was about to quit the apartment, but she followed and held him by the sleeve. "If," said she, "thou art determined to execute thy design, to-morrow the whole empire will be in revolution." She then plunged the dagger twice into his bosom, and seeing him fall, she dropped upon her knees beside him, begging his pardon for what she had done, since there was no other way to preserve the dynasty of Gongin and to save the empire, and declaring that she would not survive him. Accordingly, no sooner had he expired, than she stabbed herself with the same dagger, and sunk lifeless by his side. Her women, alarmed by the noise, ran into the apartment, and found them both weltering in their blood.

Kamon-no-kami, having read the note addressed to him, repaired with all possible expedition to the palace: he found the gate shut, but it was opened by order of the inspector to him, as well as to all the other servants of the Djogoun. He hastened to his master; the dreadful sight made him shudder with horror, though the note which he had received must in some measure have prepared him for the event. When he had somewhat recovered from the shock: "This woman," said he, "has rendered a most important service to the state; but for her the whole empire would have been convulsed."

She had communicated to him the particulars of her plan, requesting him, in case she should succeed, to conceal the Djogoun's death for a month, and merely to spread a report that he was dangerously ill. He would have followed these instructions, but, in spite of the precautions taken by himself and the inspector of the palace, the news transpired, and it was soon publicly known that the Djogoun was dead.

She had also expressed a wish that Yeye-nobou, prince of Kai\*, and son

\* A province of Nifon, to the west of Mousadsi, in which Yedo is situated.



of Tsouna-sige, might be elected Djogoun, and that a revenue of fifteen *mankokf*\*, and the government of the best province might be conferred on the son of Dewa-no-kami, in memory of the affection felt for him by her husband.

The father was summoned the same day to the palace. Kamon-no-kami intimated to him that he was dismissed from his post of counsellor of state, and enjoined him not to quit his house till farther orders. All those who witnessed his disgrace turned their backs to him at his departure.

Ino-kamon-no-kami was descended from Gongin's chief secretary, who had rendered essential services to his master. For this reason, one of his posterity is at this day chief officer of the Djogoun, who cannot engage in any affair of consequence without his consent. He has even a right to depose the Djogoun, if he governs ill, and to appoint another. The counsellors of state, both ordinary and extraordinary, are subordinate to him; and it is not lawful for him to receive any presents whatever.

Several Japanese assert that Kamon-no-kami was present at the death of the Djogoun, and that he even held his hands, while his wife plunged the dagger into his heart. She was the daughter of the Daïri, and had conceived a detestation for her husband, on account of his aversion to her sex.

Besides the son who died young, as before stated, Tsouna-yosi had a daughter, married to Kî-no-tchounagon-Tsoune-nori, prince of Kino-kouni.

## YEYE-NOBOU, SIXTH DJOGOUN.

MINAMOTTO-NO-YEYE-NOBOU, nephew to Tsouna-yosi, and son of his elder brother, Tsouna-sige, was elevated to the throne agreeably to the desire of the wife of the late Djogoun. During his reign, nothing remarkable occurred. He had three sons, two of whom died in the birth: the third succeeded him. Yeye-nobou died on the 14th of the 10th month of the second year *Djo-tok* (1712), after a reign of about four years.

\* £150,000 sterling.



## YEYE-TSOUGOU, SEVENTH DJOGOUN.

MINAMOTTO-NO-YEYE-TSOUGOU, son of Yeye-nobou, was not of an age to govern when he succeeded his father. As he had no title, on account of his extreme youth, he was called Nobou-matsou-kimi. The government was placed in the hands of the counsellors of state during the minority of the prince. At the beginning of the sixth year *Djo-tok* (1716) the Djogoun fell dangerously ill. Orders were immediately issued that public prayers should be said in the principal temples for his recovery: but they proved unavailing. The most skilful physicians also employed all the resources of their art to no purpose. The young prince died on the 30th of the fourth month of the same year. The whole empire went into mourning. He was buried near the temple of Za-nien-si, and the priests gave him the name of You-sio-in.

The three principal counsellors of state, Ino-kamon-no-kami, Mats-daïra-sanouki-no-kami and Mats-daïra-fogon-no-kami, summoned to a meeting in the palace of Yosi-moune, prince of Kidjo, the prince of Ovari, the prince of Mito, the relatives of the Djogoun, and the counsellors of state, and consulted them on the choice of a new Djogoun. They unanimously elected the prince of Kidjo. He earnestly entreated to be allowed to decline the honour, alleging that he had not the talents necessary for governing, and proposed the prince of Ovari, as being of superior rank: but the prince of Mito rose, took him by the hand, and led him to the throne. He was then proclaimed Djogoun, and the name of the year was changed to that of *Kio-fo*.

## YOSI-MOUNE, EIGHTH DJOGOUN.

MINAMOTTO-NO-YOSI-MOUNE, before his accession prince of Kidjo, contributed greatly to the prosperity of the empire, which, during his reign kept progressively improving. The safety of the roads, and the suppression of robbery,



by means of a rigorous police, drew thither great numbers of travellers. His fame soon spread throughout the whole empire, and the Japanese at the present day still compare him with Gongin for humanity and beneficence, as they compare his reign with that of the Chinese emperor, Zin\*.

Of the events of this reign, which lasted thirty years, the work intituled *Ken-day-gen-pi-rok*, records the following as the most remarkable.

The counsellor of state, Tsoutcha-sagami-no-kami, a man distinguished for his extensive knowledge, affability, and great experience in public affairs, which had caused him to be constantly employed during the reigns of the four preceding Djogouns, being far advanced in years, received permission to appear in the apartments of the palace with a purple bamboo-cane. There are very few instances of such a favour. It was granted by Gongin, in his palace at Sourouga, to Fonda-sada-no-kami, and at an earlier period, Anmei-in-dono enjoyed this privilege in the palace of Kamakoura: but at the time of which we are treating, Sagami-no-kami was the only person on whom it was conferred, as a reward for his services, and as the strongest demonstration of the esteem entertained for him by the Djogoun.

It is rare to find just men among the great judges and governors. It is, therefore, customary to say concerning them—"They all pretend to hold their heads very high, but most of them will bend like the pines of Karasaki;" signifying that, however upright they may appear without, there is nothing but injustice within. In the time of Gongin, three of the chief judges were celebrated at Miyako for their integrity: these were Itakoura-igo-no-kami, Itakoura-savo-no-kami, and Itakoura-naizen-no-kami. Since Gongin's reign, it would be difficult to produce a parallel to them: but in the sixth year *Djo-tok*

\* This is the emperor *Chun*, whose reign is always mentioned as a period of perfect felicity, a kind of golden age.



(1716), a governor of Ize\*, named O-oka-yetchesen-no-kami, a man as estimable for his probity, as for his courage, deserved to have these ancient verses applied to him:—

Karasaki no  
Matsoura bougi o ni  
Samo ni tari  
Sakouna no tsouredo  
Magaranou va nasi—

that is to say:—"A governor does not bend like the pines of Karasaki."

O-oka had originally been appointed Tchou-yemon. His income then amounted to five hundred *kokf*. He was keeper of the apartments of the palace. Under Bounsio-in, or Yeye-nobou, he was promoted to be chief steward to the prince, and subsequently inspector of the palace. These inspectors are ten in number, agreeably to this maxim of Confucius: "In what ten eyes see, ten fingers can easily separate the good from the bad." The same Djogoun afterwards made O-oka governor of Ize. The people of Ize had long been at variance with those of Kidjo; they had repeatedly preferred their complaints to their governors, but the predecessors of O-oka had not ventured to pronounce any decision, dreading the power of Yosi-moune, who was then prince of Kidjo. O-oka, regardless of all considerations but the performance of his duty, investigated their complaints, and finding them just, gave an award against the people of Kidjo. Yosi-moune, having become Djogoun, appointed O-oka, from a knowledge of his integrity, to be governor of Yedo. His countrymen applied to him the following Japanese proverb: "There is not a horse, let him be ever so good, that can run a hundred miles a-day," meaning, in this instance, that O-oka, though he had all the qualities of a good governor, would never have been governor of Yedo, if Yosi-moune had not been elected Djogoun.

O-oka held this post twenty years; he was afterwards usher of the palace. His income, which was only five *kokf* on his entrance into public life, was from this time ten thousand. The duty of ushers of the palace consists in successively announcing, in a loud voice, the names of those who are admitted

\* A province on the south coast of Nifon, called in Chinese, *Ichu*, opposite to that of Ovari.



to the presence of the Djogoun. Thus, when the chief of the Dutch factory appears, the usher cries: *Olanda capitain*. The same ceremony is observed in regard to the princes of the country. The ushers formerly had no fixed place allotted to them in the palace, and therefore usually remained in the apartment of the one of their comrades who was on duty. O-oka being one day in the apartment of Ino-ouye-kavatche-no-kami, the usher, whose turn it was to announce visitors, the latter said to him: "Usher, you are not on duty; you cannot remain here." O-oka knew not whither to go: this circumstance showed the necessity of providing a hall for the ushers, and orders were given accordingly.

On the sixth day of the first month, an envoy from the temple of Djo-sio-zan presented himself to be announced to the Djogoun; his title, Bansiou-Djosiozan-no-djozo-zo-daï\*, was rather difficult to be remembered and repeated. Accordingly Ino-ouye-kavatche-no-kami, the usher on duty, blundered in announcing it. His comrades retired quite abashed, but he looked at the Djogoun and burst into a laugh. The prince, displeased at his impudence and want of respect, removed him from his offices.

During the reign of Taïtokou-in, or Fide-fada, and that of Dayou-in, or Yeye-mitsou, the lands of Kato-o-figo-no-kami, and those of Kiyo-masa, of Foukousima-sayemon-no-tayou-masa-nori, and of Firaïva-kasi-no-kami-tcheka-yosi had been confiscated for some reason unknown. Yosi-moune, with a view to repair this injustice, granted a revenue of five hundred *kokf* to the heir of Kato-o-kiyo-masa, and three hundred to each of the two others.

Ever since the time of Tsouna-yosi, a fondness for dress and luxuries had crept into the nation, and even infected those professions which might naturally be expected to be most exempt from it. The very soldiers were seen to paint

\* *Bansiou* is the province formerly called Farima. *Djosiozan* is the name of the temple; *no* the conjunctive particle: *Djozo* signifies ambassador, and *Zo-daï*, is the title given to all priests.



their faces, stain their lips red, and dress like women. Yosi-moune, on his accession to the throne, expressed his indignation at such effeminacy ; he issued the most rigid orders that the soldiers should be trained, as they had formerly been, to bodily exercises, which render them active and robust. At the command of the prince, the men assiduously practised all the exercises which they had heretofore neglected ; and what had not been known before his reign, a great number of them soon acquired the greatest dexterity both in shooting at a mark with a bow and arrow while riding at full gallop, in defending themselves with the pike against five or six antagonists, and fencing with the sabre against twenty persons. Among the archers there were some who would shoot a hundred times at a mark without once missing. The Djogoun also obliged the persons of his retinue to practise swimming and diving, which had in like manner fallen into disuse since the reign of Tsouna-yosi ; because, in his time, the men were wholly engaged in dress, and had become so effeminate as to complain that exposure to the sun on coming out of the water rendered their skin brown and coarse. Yosi-moune brought this wholesome exercise again into vogue, at the beginning of the year *Kio-fo* (1716). He went occasionally and encouraged the swimmers by his presence. Before his time, if a swimmer crossed the river Asakousa-gawa, which is upwards of one hundred and twenty *ikie*, or eight hundred and forty feet broad, he was extolled as a prodigy. During his reign Yamamoto-tesayemon swam over it thirty-six times successively, and a certain Awasou-kintarou was seen to cross it, keeping the whole of his body above the navel out of the water. In the sequel the Djogoun made a point of going every year on the fifteenth of the fourth month to judge in person of the progress of the swimmers, and to confer rewards on such as distinguished themselves. In short, dexterity in gymnastic exercises was found to be the surest way to military promotion.

Yosi-moune was likewise liberal of rewards to such of his subjects as successfully cultivated the arts and sciences. Oya-djosits, the younger brother of Oyou-soyemon excelled in his acquaintance with Chinese literature ; Foyosi-siro-tayou in writing ; Igai-i-bounsero and Nisigava-tchouero in astronomy ; and Magai-magozitsero in arithmetic. The prince assigned to them fixed salaries by way of reward.

Matsoura-yosiro enjoyed an income of four hundred *kokf*, when he was



appointed inspector to the Taïsi, or hereditary prince. This office he filled but a short time, his extensive knowledge having caused him to be speedily promoted to the post of governor of Osaka, by the name of Matsoura-kavatche-no-kami. In this place he distinguished himself by his wise administration of justice. Anecdotes are recorded of him, which do honour to his prudence and integrity, and among others the following :

A usurer named Tomoya-kiougero, residing at Osaka, near the bridge of Korea-Basi, one day missed five hundred *kobans*. As he had not seen any person enter the house, he suspected that the robbery had been committed by one of his servants. He interrogated them all one after another, but could draw nothing from them. Suspicion, however, fell upon Tchoudjets, one of their number ; his fellow-servants, as well as his master, had no doubt that he was the rogue. He was questioned still more closely, but persisted in his denial, and nothing was found by which he could be convicted. His master represented to him, that if he would not confess, the matter should be submitted to the governor, and if he were found guilty, he might expect to be most severely punished. This threat having produced no effect, Tomoya repaired to the governor, accusing Tchoudjets of having robbed him, and demanding that strict inquiry might be made into the affair, and the culprit punished as he deserved. The governor promised to comply. He sent for Tchoudjets and examined him. He again protested his innocence, adding, that were he even exposed to the most excruciating tortures, they should not make him confess a crime which he had not committed. Kavatche sent him to prison, and having summoned Tomoya and his people, communicated to them the result of the examination, and the answer of Tchoudjets. He then inquired if they had any evidence of the crime. Tomoya replied in the negative, adding that neither he nor his family had any doubt on the subject ; and, that moreover the fellow was an arrant scoundrel, from whom the most cruel punishments would not extort confession. Kavatche again asked if they persisted in accusing the man, and if they were willing to confirm the charge by a writing signed by them all, assuring them that, in this case, he would order the culprit to be beheaded. They signified their readiness to subscribe such a paper, on which it was drawn up in these terms :

“ Tchoudjets, servant to Tomoya, has robbed his master of five hundred



*kobans*, This we attest by these presents, and we demand that, by way of example, he be punished with death. We, the servants and relatives of Tomoya-kiougero have confirmed this writing, by affixing to it our signatures and our seals.

"The second month of the first year *Gen-boun* (1736)."

Kavatche-no-kami took the paper, and said to Tomoya: "Now that I am released from my responsibility, I will go and order Tchoudjets' head to be cut off. Art thou satisfied?" "Yes," replied Tomoya; and, after thanking the governor, and again declaring that he was perfectly satisfied, he retired.

Meanwhile a robber, apprehended near the temple of Ten-ma, having been put to the torture, confessed that it was he who had stolen the five hundred *kobans* from the house of Tomoya. Kavatche, on receiving this intelligence, summoned Tomoya and all his people before him, and asked why they had accused Tchoudjets in writing, and without proofs. He informed them of the apprehension of the thief, and the confession which he had made amidst his torments, and then added: "Upon your declaration I have caused an innocent man to be put to death: as an atonement for this crime, thyself, thy wife, and thy people shall all be beheaded; and as for me, I will rip myself up as a punishment for not having investigated this business with greater care." They were all thunderstruck at this dreadful denunciation. The magistrates and officers solicited pardon for the culprits; but Kavatche assuming a stern look, replied, that prayers were useless, and that the more they strove to excuse them, the more they aggravated their guilt. The poor wretches then began to weep, and to deplore their fate. Kavatche who wished to give them such a lesson as they should never forget, left them for some time in the most agonizing distress. At length—"Be of good cheer," said he to them; "the answers of Tchoudjets led me to believe that he was not guilty. I kept him in concealment, hoping that some unforeseen circumstance would bring his innocence to light. Sincerely do I rejoice that the event has justified my precaution." He then ordered Tchoudjets to be brought in. "Tomoya," said he, "here is an innocent man whom thy false accusations have long detained in prison, and exposed to the danger of capital punishment. Since this misfortune has not happened, I spare thy life; but thou owest some indemnification to this poor



fellow for what he has suffered on thy account. Give him then five hundred *kobans*, and treat him henceforward as a faithful servant."

When the Djogoun was informed of this decision, he publicly expressed his satisfaction with it, praised the equity of Kavatche, and said, it were to be wished that he had every where such governors. Soon afterwards he appointed him inspector of the chamber of accounts and governor of Nangasaki, where his memory is still venerated. This man, so distinguished for integrity and extraordinary talents, was, nevertheless, disgraced during the reign of Yee-sige, son of Yosi-moune, who stripped him of his offices, and ordered him under arrest; but the virtue of Kavatche was too exalted for him to be cast down by so unmerited a disgrace.

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Considerable sums had been stolen from the castle of Osaka. Nose-sinero, the inspector, repaired thither to make inquiry into the matter; he found that a small box of a thousand *kobans* was missing from the chest in which the gold was kept. The chest, lock, and seal, were uninjured; the seal was that of Kavarazebi, the treasurer, and, as he alone could have opened the chest without breaking it, suspicion fell upon him and his two associates. They were all three apprehended and examined; but they denied any knowledge of the affair, and no traces of the thief could be discovered. Avoyama-tsioubi and Noma-kakoube, inspectors of the household, were sent in consequence, from Yedo to Osaka, to make fresh researches, which at first were attended with no better success than the former.

Avoyama at length devised an expedient which had the desired effect. He sent agents to all suspicious houses, to the places of debauchery, and to the taverns, with directions to make inquiry concerning all persons who should there incur expenses beyond their means: Tomonya-grobe, who kept the house Daïkokiya, in the square of Ten-ma, called upon the governor, and informed him that a person of mean appearance, and who, as he believed, had no other source of income than some petty place, came every day to his house to visit a woman, named Otone, on whom he spent a great deal of money; adding, that he had a bad opinion of this man, and had thought it his duty to report to him



accordingly. Kavatche and Avoyama commended his prudence, and dismissed him, enjoining secrecy, and promising to ascertain, without loss of time, whether there was any ground for his suspicions. Noma-kakoube repaired in consequence to Ten-ma, accompanied by several soldiers. Here they found the person in question, who appeared to them to be a very suspicious character. They secured and bound him, and led him away to the governor's palace. Here he was interrogated by Kavatche-no-kami; he pretended to know nothing of the matter; but as he contradicted himself in his answers, he was put to the torture, and pain compelled him to confess his guilt. He declared that he was a servant to the keeper of the castle of Osaka, that he had long sought an opportunity of appropriating to himself the money in the chest, which he had at length found and seized. He did not, however, disclose the means which he had employed to open the chest, without breaking the seal.

Kavatche sent for Otone, and examined her respecting her connexion with the culprit. She was incapable of throwing any light on the circumstances of the robbery, but merely deposed, that the thief frequently came to drink *zakki* with her; that he gave her robes and jewels; that he had presented her among other things with two small figures made by Fakeda, for which he said that he had paid one hundred kobans. These two figures, one of which represented a young lady, and the other a servant holding a parasol, were so contrived, that when made to float in a bowl of *zakki*, the servant would open the parasol and follow his mistress, who went first. When the affair had been thoroughly investigated, the criminal was beheaded, and Kavarazebe removed from his situation. Nose-sinero and the two other inspectors returned to Yedo. To the former were given two robes with the arms of the Djogoun, and three *obangs*. This reward was announced to him by Fonda-nakasouka-san-no-tayou, in presence of all the counsellors of state, ordinary and extraordinary. Avoyama-tsioubi and Noma-kaboube had each ten ingots of silver, which remuneration was announced to them by Fonda-iyo-no-kami, without any ceremony\*.

\* In a country where every thing is subject to etiquette, and where the most trifling circumstances in their ceremonies are of importance, it is not uninteresting to remark, through what hands rewards pass. The chief inspector receives his three *obangs* (about 65*l.*) from one of the grandees of the court, and at a solemn meeting of the counsellors of state. The two others receive each ten ingots of silver, which are presented to them by an inferior officer, and this gradation clearly shows the difference that is made between their services.



The author of the manuscript has thought fit to proceed with the history of Otone, and thus relates her tragic end. She had lived a long time with Sakakikama-siro-taro, the comedian, to whom she was strongly attached. After spending a great deal of money upon her, he secretly married the widow of Kame-souzero, the comedian. Being determined to part from Otone, he was at a loss in what manner to acquaint her with his resolution. At length he pretended that he had lost all his money at play, and had been obliged to pawn his things. At the same time he requested her to lend him twenty *kobans*, hoping that she would not have it in her power, and that he might make this a pretext for breaking with her: but she suspected his design, borrowed the money and gave it to him, together with ten more *kobans*, for which he had also asked her, so that he durst not inform her of his marriage. It was not long, however, before she heard of it; when, without reproaching him for his inconstancy, she sold her clothes and all that she possessed to raise the sum she had borrowed, and to pay her debt. This done, she hanged herself in Tomonya-grobe's great room. This event happened in the years *Gen-boun*. Among the effects that she sold were the two small figures above-mentioned, for which she obtained but six *kobans*. They now belong to the wife of Toyotaki, the physician.

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A certain Nioura-grosayemon, living in the square of Asakousa, was reputed to be the brother of Nioura-serosayemon, who kept a brothel at Yosnara. He was extremely devout, and went every day to pray in the temple of Asakousadera. At the end of about three thousand days in the years *Gen-boun* (1736-40), the god blessed him with a daughter of exquisite beauty, who was in the sequel a servant in the palace of the hereditary prince. Here she lived at first unknown; but the prince saw and became enamoured of her; he had a son by her who was named Mansiero-sama. Apartments were then assigned to her in the palace, and she was treated with great respect by all the officers of the prince. Grosayemon was taken into the service of the Djogoun. He received a salary of five hundred *kokf*, and a large house situated in the Bantchou street was allotted for his residence.

Dayou-in, or Yeye-mitsou, had set a similar example. In his time a female



of extraordinary beauty, named Kasouga-no-tsoubone, had presented a petition, praying that the brothers of those women who enjoyed the honour of lying with the Djogoun, should be admitted among his officers, and her request was complied with. The other officers who owed their rank to their personal bravery and good conduct, refused to serve with these new-comers : nay, some of them had the boldness to declare, that the brothers of concubines were not worthy to cross sabres with theirs. The Djogoun, to obviate the effects of this discontent, formed the new officers into a distinct corps, by the appellation of Singo-ban, or the new guard.

Grosayemon was a brave man ; he was admitted without solicitation into the new guard, and this promotion he attributed to the favour of the god Asakousa. On the left of the temple of that deity is a cistern dedicated to him by Grosayemon, on which are engraved these words : *Rin-sin-ko-sin*.

Kogoro, eldest son of Fokfkawa-kioboutcho, younger brother of Yee-sige, the hereditary prince, was, through the mediation of Yosi-moune, adopted by the prince of Yetchezen\*, who had no children, on which he changed his name to Ogi-marō. Yetchezen was related to the Djogoun, and he consented to adopt the young prince, with a view to attach him more strongly to himself, and for fear the family should become too numerous if he adopted the son of any other house.

Yosi-moune made a present of five *mankokf* to Matsdaïra-yetchezen-no-kami. He was the descendant of a powerful prince, but had been stripped of his possessions and exiled to Boungo†, as a punishment for maleadministration and for cruelty to his servants, several of whom had been put to death by his command, together with their wives and children.

Yee-sige had another brother named Moune-kore-ouyemon-no-kami, a man of sound understanding, who cultivated the sciences, and eagerly sought after every thing calculated to excite curiosity. He had married the daughter of one of the officers of the Daïri, named Konoye-dono. It is said, that when

\* A province on the north coast of Nifon, to the north-east of Miyako.

† A province in the south-east part of the island of Kiou-siou.



Yee-sige ascended the throne, Ouyemon, regarding him as incapable, from ignorance, to govern the empire, drew up a paper in which he laid before him a sketch of his duties, and gave him advice respecting his future conduct. Yee-sige was so incensed at this liberty, that he kept Ouyemon in confinement for three years. Konoye-Dono, having meanwhile come to Yedo, was not permitted to speak either to his son-in-law or to his daughter. It was never known what was the nature of the advice which so highly displeased the Djogoun.

Kano-totomi-no-kami, Ogasavara-inami-no-kami, and Sibouya-tsoumi-no-kami, were the three officers of Yosi-moune, in whom he placed the greatest confidence. They all possessed a good understanding, a noble and benevolent disposition, and tried integrity. The people of Japan therefore declare, that they were never so happy as in their time. Mats-sousita-sinski was also in high favour with this prince, and he deserved it for his modesty, zeal, and beneficence.

The same praise cannot be given to Okoubo-ize-no-kami, one of the confidential servants of Yee-sige. He was arrogant, a spendthrift, and debauchee. He threw every thing into disorder, and no one durst reproach him for his conduct, because he was uncle to Yee-sige. Yosi-moune being informed of the manner in which he abused his favour, dismissed him from his post. Yee-sige had a real friend in O-oka-isoumo-no-kami; indulgent and ever ready to excuse the faults of others, he followed in all points the example of the three favourites above-mentioned. Hence the following verses were made on him after his death:

O-oka-ta-wa

Isoumo-no-fakoni,

Kami-no-nasi.

—"There is no god like Isoumo," &c. The poet adds, that it is superfluous to speak of all the good qualities of Isoumo. "We have all witnessed them," says he; "and we pay with our tears a tribute of gratitude to his memory."



Djoyen-in, mother of Yosi-mouné, resided at Waka-yama, in the province of Kidjo. When that prince had ascended the throne, he removed her to Yedo, where she died in the years *Kio-fa* (1716-1735). She was buried near the temple of Rak-zei-san. As she expired on the 9th day of the month, it was determined that a counsellor of state in ordinary should repair on the 9th of every month to the temple, to perform devotions there in the name of the Djogoun.

Yosei-in, mother of the prince of Mito, was accustomed when she went abroad to wear a sabre, which the people denominated Ame-kouni (from *ame* rain, and *kouni* country,) because, according to tradition, it never failed to rain when she wore it. She was grand-daughter of Sioken-in, or Tsouna-yosi, and was thus related to one of the prime ministers of the Daïri, the Kouambak Tenka-konoye-dono. Her grandfather Tsouna-yosi, Konoye-dono, and the prince of Mito, having died at very short intervals one after another, in the sixth year *Fo-ye* (1709); she was deeply afflicted, and in her distress composed these verses :

Woudje kotowa  
Tsousouki ga fara no  
Tsougou namida  
Kousa na tomoto wa  
Nawa sigoure tsousou.

—“ Our misfortunes follow one another like the links of a chain. Though my garments are moistened with my tears, my eyes are incessantly filled afresh with them.”

Wako-in, mother of Yousou-in, or Yee-tsougou, resided at Tooki-aye, within the gate of Fanso-go-mon. One day, walking in one of the galleries, whence she could see all who passed by, she observed several poor wretches almost naked, though the cold was then very intense. Filled with compassion, she immediately sent them garments wherewith to clothe themselves. The news of her bounty having quickly spread, great numbers of indigent persons collected from all quarters before her house, and she ordered clothing to be distributed among them also. Soon afterwards those whom she had first clothed returned naked as before; she recognised them, and having caused inquiries to be made, she learned, that they had lost their garments at play.



The indignation excited by their conduct closed her hands, which compassion had previously kept open for the relief of the unfortunate.

The premature death of the wife of Yee-sige, who was called in her life-time Namino-miya-sama, and afterwards Siomei-in, was profoundly regretted. She was interred near the temple of Toyosan. One day, toward the conclusion of the years *Kio-fo*\*, she was going with a grand escort to the banks of the river Soumida-gava (at Yedo), when the ordinary and extraordinary counsellors by way of paying court to her, ordered the intendant to plant flowers all along the river. Yosi-moune was not pleased with this attention. "Women," said he, on this occasion, "are like children. If they see flowers on the banks of a river in winter, they imagine that there must be flowers there in every season, though they are really to be seen in spring alone; and, when they afterwards find themselves mistaken, this disappointment makes them angry and fretful."

Namino-miya-sama was the daughter of the Daïri; she was brought from Miyako to Yedo to marry Yee-sige, with whom she lived very unhappily. On this subject she composed the following verses:

Omoï na ki,  
Mini si nare domo  
Faro sato no  
Namo no tsouka siki  
Miyako tori kana.

—"Never did I conceive the idea of marrying the Djogoun. Since this union I am cut off from the privilege of going abroad. Miyako is ever present to my thoughts, and if I perceive any object that reminds me of it, my sorrows are aggravated."

Here follows a list of the valuables kept in the *Gingoua*, or guard-room within the palace. They consist chiefly of weapons, which are carefully preserved in memory of the princes to whom they once belonged.

\* The twentieth and last year *Kio-fo* corresponds with the year 1735, the last of the reign of the Chinese emperor Young-tching.



This room is decorated all round with pictures, representing lions, whence it derives the name of *Zizi-no-ma*, or hall of lions. The floor is covered with ninety mats, each six feet long and three wide. Here are deposited:

1. A pike in the form of a cross, which is always carried in the train of the *Djogoun*, when he leaves the palace. It was made in the province of *Bizen*\*, by *Naga-tsougou*, in the third year *Ten-sio* (1575); it is mounted in silver, and upon it are engraved the arms which the *Dairi*, *Kikou-e-kiri*, gave to *Taiko*, and which the latter presented to *Gongin*.

2. Two sharp-pointed pikes, which are likewise carried after the *Djogoun*. It is not known by whom they were made. The family arms of the *Djogoun* are engraved upon them.

3. A pike with a sheath of tigers' skin, formerly belonging to *Tiensei-no-fatsiro-tame-tomo*, one of the ancestors of the princes of *Lukueo*†, who are of Japanese extraction. The eldest son always has the title of *Fatsiro*. This pike is never removed from the palace, and is used only at extraordinary ceremonies.

4. A sabre, the hilt of which is enriched with mother-of-pearl. It has never been taken out of the palace since *Dayou-in* or *Yeye-mitsou* used it in hunting, to cleave a wild boar in two.

5. The *norimon*, palanquin, or litter, of *Dayou-in*, called *noda kago*, or mailed chair, because it will turn a musket-ball. It was made by *Okada-kouyemon*. It is kept in the *Kouragari-no-ma*, or dark closet. All these things are in the care of persons of the *Djogoun's* retinue.

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In the spring of the first year *Gen-boun* (1736), it was announced that *Oko*, one of the ladies of the household of *Siomei-in*, was pregnant by *Yee-sige*, who was then only heir-apparent, and who, by the name of *Dainagon-sama*, resided at the palace of *Nisi-no-marou*. *Yosi-moune* was overjoyed at the news, and ordered public prayers to be put up for her happy delivery. On the 11th of

\* This little province is on the south coast of *Nifon*, opposite to the island of *Si-kokf*.

† That is, the *Lieou-khieou* islands, the name of which is variously altered by Europeans, who call them *Liqueyo*, *Ligueo*, *Loo-Choo*, &c.



the fifth month of the second year *Gen-boun* (1737), Oko gave birth to a son, which event was celebrated with great rejoicings.

Matsdaïra-sakon-no-kami, chief counsellor of state in ordinary, discharged the arrow *fikime*\*; it was brought back by his son, Matsdaïra-isoumi-no-kami. The child† was suckled after his birth by the wife of Matsdaïra-fitzen-no-kami‡. Sakai-outa-no-kami, prince of Fimesi, made him a present of a sabre. The whole court was intoxicated with joy. Yosi-moune, enchanted with the birth of a grandson, immediately repaired to the palace of Nisi-no-marou, where all the princes, and even all his servants, were admitted to pay him their congratulations. The seventh day after the birth of the infant, it was publicly announced in the city, that all persons possessing an income of three thousand *kokf* might offer garments, *zakki*, and fish, and that their donations would be accepted.

Ino-kamon-no-kami, prince of Omi, and Sakai-outa-no-kami, prince of Fimesi, solicited Yosi-moune to permit the name of Take-tcheyo, which Gongin had borne in his youth, to be given to the infant. He at first refused, alleging that it was impossible to foresee how the child would turn out, and that if he proved himself unworthy of the name, disgrace would be reflected on Gongin. Matsdaïra-sokon-no-siogin, Matsdaïra-isou-no-kami, Fonda-nakatskasa-no-tayou,

\* *Fikime* signifies literally *frog's eye*. This name is given to a wooden arrow, perforated at top with three small holes, which, as it flies through the air, produce a whizzing noise. The Japanese are accustomed to discharge arrows of this kind in all circumstances, whether fortunate or adverse, and attribute to them the property of repelling evil spirits. It was with one of these sounding arrows, called by the Chinese *Mign-ti*, that Mothun, the celebrated emperor of the Hioung-nou, killed his father, Theou-man.

The Japanese in general adore the sun, the moon, and the five planets. The professors of this religion, which is the genuine religion of the country, have a right to eat any thing, and to kill all sorts of animals. When they enter the temples, they clap their hands twice, to apprize the deity of their arrival, and they pray with their hands clasped. Some invoke the god of the sun, others the god of the moon. In their temples there are no images, but merely a glass, called *kokoro*, or heart, and a small casket, termed *sousi*, containing a paper crest, which, according to the priests, represents the deity, but which is in fact only an emblem of the robe formerly offered in sacrifice to the god when prayers were addressed to him.

† The present Djogoun (1784) who ascended the throne in the 10th year *Foreki* (1780).

‡ It is not till the eighth day after its birth that a child begins to be suckled by the mother. For the first seven days it is always suckled by some other woman, because during that time the mother's milk is considered unwholesome.



and Tokifango-no-kami, having, however, joined the others in their solicitations to the Djogoun, he at length consented. On this occasion Sagi-niyemon sung as follows :—

Take-no-kotoba no  
Fodomo yokou  
Tjiyo no fourou mitji  
Fiki tarasou  
Modita karikerou  
Tokito kaya.

—“ The knots of bamboo (*take*) are all at equal distances from one another : years and ages roll away without producing any alteration in this arrangement. Thus our happiness will be eternal.”

Orders were issued throughout the whole empire, forbidding all persons whatever to give to their children the name of *take*, or *bamboo*.

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The reigning prince of Mito was only eleven years old when he made his first appearance at court, accompanied by Matsdaïra-sokon-no-siogin, chief counsellor of state in ordinary, who led him by the hand, and pointing to the place where he was to sit when the Djogoun entered, recommended to him to lay his fan upon the mat, instead of holding it in his hand. He then told him circumstantially how he ought to conduct himself. On his repeating these instructions, the young prince replied : “ It will be time enough to lay down my fan when the Djogoun comes ; respect cannot require me to do it before. Give me then, I pray, more reasonable directions.” Sokon-no-siogin was struck with this remark, which indicated what Mito promised to become. When Yosi-moune was informed of it, he congratulated himself on having in his family a child, who, at so early an age, afforded such proofs of discernment.

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Matsdaïra-no-koti-yo, prince of Isoumo, and father-in-law of Koutsouki-okino-kami Minamoto-no-masa-tsouna, was likewise but eleven years old when



he was admitted for the first time at the palace to pay his respects to Yosi-moune. The Djogoun offered him *zakki* in a bowl, which the cup-bearer filled to the brim. The young prince was exceedingly embarrassed, being apprehensive of making himself ill if he drank the whole, and not daring, out of respect, to throw down the *zakki* which the Djogoun had offered him. Yosi-moune perceiving his perplexity, told him he had better throw away the *zakki* than incommode himself with drinking it. The cup-bearer having accordingly brought a vessel to receive the liquor, Koti-ye raised the bowl to his lips, drank a little, and poured the rest into his sleeve, saying that he should deem himself deficient in the respect due to the Djogoun, if he were to throw away what he derived from his bounty. This act was highly applauded. Koti-ye possessed magnanimity; he subsequently distinguished himself in the military profession. His contempt of riches equalled his love of the arts and sciences, and especially of painting, which he successfully cultivated. When he mixed his colours, he had a custom of trying them on the sleeve of his shirt, which he was in consequence obliged to change very often.

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Inaba-yetchou-no-kami, at present one of the life-guards of the Djogoun, was placed, at the age of eleven years, about the person of the hereditary prince, who was rather younger than himself. One day, when the two boys were playing together, Tokfkawa-gioboutcho, uncle to the reigning Djogoun, Yee-farou, and grandfather of the present heir-apparent, went to the palace of Nisi-no-marou, and addressing himself to Yetchou-no-kami, inquired very sharply how old he was. The boy disliking the tone of this interrogation, would not reply, though the question was several times repeated. Tokfkawa urged him to speak, on which, contemptuously turning away his head, he said:—  
“ I am not in his service—what right has he to talk to me like a master? I am here to keep the young prince company. The Djogoun some years since issued written orders, directing that his uncles and brothers should be considered merely as princes. When this man talks to me in so harsh a tone,



without my having given him any occasion, I need not, and will not answer him."

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The hereditary prince, Fake-djeyo, when young, was not deficient in understanding, and wrote a very good hand. Yosi-moune having one day desired him to write in large letters in his presence, he dipped his pencil, and made the letter *rio* (the Chinese *lung*) from one end of the paper to the other, so that no room was left for the dot. When Yosi-moune remarked this circumstance to him, he placed the dot on the mat, which drew a laugh from the Djogoun and all the spectators.

Another day, he went to the temple of Asakousa, on one of the gates of which is represented Kami-nari, the god of thunder, and on the other Kase-no-kami, the god of the winds. Fake-djeyo asked the priest why the god of thunder had no nipples. The priest knew not what to say. In this manner he took delight in puzzling with his questions those with whom he conversed: but his understanding declined with years, and at present he is little better than a child.

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Kano-gorosabro, after having been chamberlain to the Djogoun, and keeper of his wardrobe, as well as of his private chest, had become treasurer of the chamber of accounts, by the name of Kano-wakassa-no-kami. One day, when he had gone to the temple of Niko, to take a general inventory there, he was shown a gold bell, made in the shape of a shark, which was much damaged on one side: he, therefore, ordered it to be turned, that the other side, which was in good condition, might be used. The priests, who had already applied to the Djogoun, soliciting him to give orders for the repair of the bell, replied that such a proceeding would be an insult to the memory of Gongin. They also exhibited to Wakassa some gold cups, employed in the funeral ceremonies in honour of that prince, and which had likewise sustained injury from the lapse of time, requesting him to order new ones to be bought. Wakassa replied, that they would be too expensive, and that it would be more economical to have the old ones repaired and new varnished. Fatori-yamato-no-



kami, governor of Niko, was decidedly adverse to this proposal, observing, that the expense of new cups would not be considerable; and declaring, that if the old ones were merely repaired, he should think it his duty, as long as he held the post of governor, to abstain, out of respect for Gongin, from using them in the ceremonies in honour of that prince. Wakassa was embarrassed, but cut the matter short by declaring, that such was the pleasure of the Djogoun. The governor replied that he was certainly bound to obey; but that for his own part he was determined not to use the old cups again.

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Misi-no-sioubi, one of the Oyori-yai, that is, one of the persons appointed to attend the ambassadors of the Daïri, had the reputation of being very skilful in wrestling. Yosi-moune being informed of it, made him captain of the *Fiak-nin-ban*, or guard of one hundred men, and afterwards of the *Okosio-goumi*, or guard of the apartments. The latter are of superior rank to the former, and are distinguished by the colour of their dress. When he was promoted to the rank of captain, he took the name of Yamassiro-no-kami, and thenceforward exercised his men every day. His attention to this point obtained general approbation.

One day, when the Djogoun was amusing himself with dancing, one of the counsellors of state ordered the captains of the guard to inquire if any of the men under their command understood music. Yamassiro replied: "My men are all skilful in military exercises, as their profession requires, but none of them excels in music." This answer was universally applauded.

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When the Djogoun goes out a-shooting, he is always accompanied by some of the guards of his apartments. These men may indeed claim exemption from this duty, if they have killed a bird with an arrow. Fane-kingero had not yet been so lucky, though he had often attended the prince on these occasions; he was overcome with shame, and his friends were much distressed on his account. Yosi-moune took him once more with him on a shooting-party



to Megouro; but he was as unsuccessful as ever, and was the more mortified, as he was afraid that his awkwardness might cost him his life, or at least his place. The Djogoun, on their return to the palace, perceived under the new bridge, near the gate of the Tiger, a great quantity of carp. He ordered Kingero to shoot one. Kingero discharged an arrow, and having killed a carp, presented it to the Djogoun. He was complimented upon this feat by the whole retinue of the prince. It was conjectured that the Djogoun was desirous, by way of conferring a particular favour, to afford him an opportunity of retrieving his character; for the number of the carp was so great, that it would have been difficult not to hit one of them.

One of the soldiers who form the usual escort of the Djogoun, and who had that day, according to custom, to carry his sabre in a wooden box on his shoulder, had the misfortune to fall. The inspector reported the accident to the Djogoun, and asked what punishment should be inflicted on the soldier. "How can he have deserved punishment," replied the monarch, "since, notwithstanding his fall, and though he has hurt himself, he never suffered the box to drop from his shoulder?"

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Matsdaïra-iga-no-kami, grand judge of Miyako, was intimately connected with several of the Daïri's officers, for which reason he was disliked by those of the Djogoun. One day, when the Daïri and his court were amusing themselves with reading the *Ize-monogatari*, a work written by Ariba-no-nari, and distinguished for the purity and elegance of its style, a courtier, notorious for debauchery and his inordinate passion for women, expressed a wish that he possessed the genius of the author. "You possess genius!" cried Iga-no-kami, who was present; "do you suppose that genius can be associated with such manners as yours? It were to be wished that all courtiers like you, were, as a punishment for their licentiousness, to be sent bound to Yedo, and obliged to put an end to their lives." Yosi-moune being informed of this answer, was delighted with it, and conceived such a high esteem for Iga-no-kami, that he afterwards appointed him counsellor of state in ordinary.

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There was a considerable fire at Miyako while Toki-tango-no-kami held the office of grand judge there. On this occasion a courtier, named Kaze-faya, made the following verses:—

Toki no toki

Tango\* no gogouats bani

Konasi dasite

Yedo ye sire tara

Ogosiyo si sinban.

—“ Such is the time at present: a fire broke out in the fifth night of the fifth month. When the news shall have reached Yedo, there will be numberless applicants who will harass you without ceasing.”

A few years afterwards there was another fire at the court of the Daïri, who was obliged to retire to Ivakoura, accompanied by Kaze-fayo-deno and Simisou-dani-seïcho. The latter made these verses:—

Kaze faya to

Kikoumo ouramesi

Teyono fi o.

—“ Whenever I hear a violent wind, I dread the breaking out of a fire while it blows.”

His companion immediately replied in these verses:—

Simisoudani tote

Yakemo no karesou.

—“ Were it even in a valley, watered by a running stream, every thing would be consumed.”

In this manner they mutually alluded to their names†. The Daïri, whose courtiers cultivate poetry, and study to display their wit, applauded this prompt reply.

Toki-tango-no-kami became in the sequel counsellor of state in ordinary. One day, while sitting at the palace, in the hall of Pendulums, with his colleagues, he asked Matsdaïra-iga-no-kami, why the counsellors of state made their porters carry them along in their chairs with such speed? “ If,” replied

\* *Tango* is one of the five complementary days; by *toki tango* the author alluded to the name of the grand judge, and by *ogosiyo* to his office.

† *Kazefaja*, a high wind: *Simisou*, fresh water.



he, "we were to let them proceed slowly to the palace, we should be overwhelmed with applicants." "I am not satisfied," rejoined Tango, "with this answer; for it is our duty to listen to all those who have business with us. If we will not hear them we ought to resign our situations. For my part, I shall henceforth order my people to go more slowly, that all who need my assistance may have an opportunity of accosting me." Matsdaïra-sogon-no-siogin then assigned this reason, with which he was better satisfied. "If," said he, "any unforeseen circumstance should, as it very possibly might, render it necessary to summon us suddenly to the palace, the people, remarking our extraordinary haste in repairing thither, would immediately be alarmed, and infer that some great misfortune had happened. It is to prevent this inconvenience that, agreeably to the commands of the Djogoun, we are always to repair to the palace with the utmost dispatch."

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The son of Tani-sioubé obtained an inconsiderable post at the palace. The following anecdote reflects honour on the courage and filial affection of this young man:—

Tani-sioubé had lent large sums of money to various tradesmen and others, among whom was Banrokou-saïmon. The latter being unable to fulfil his engagements, when the time fixed for payment arrived, could not devise any other expedient to extricate himself from the dilemma, than to repair to the governor and make declaration that he had lost his *djap* or seal, and to apply for another, to prevent any improper use of the first by the person into whose hands it might have fallen. Provided with his new seal, he waited for Tani-sioubé, who did not fail to present his bill on the day when it became due. Banrokou, with affected astonishment, denied that he had ever borrowed money of him, and even preferred a complaint to Isiki-tosa-no-kami, governor of Yedo, praying him to investigate the matter. The governor ordered both of them to appear before him, compared the bill with Banrokou-saïmon's seal, and finding a great difference between them, inquired whether the seal upon the bill was his. "It is my old seal," replied he, "which I lost in the seventh month of the last year, and the bill is dated in the eighth month." Sioubé was declared guilty of having used the seal of another in making a false bill, and sentenced to lose his head.



Siousabro, then twenty-one years of age, convinced of his father's innocence, exasperated at his unjust death, and desirous of paying the last duties to his remains, secretly repaired at night to the place of execution, picked up the head of his father, and, melting into tears, wrapped it in a cloth, which he had brought for the purpose. Before he had time to retire, he was surprised by two persons who kept watch there; he drew his sabre, fought bravely, and obliged his assailants to betake themselves to flight. Having escaped this danger, he immediately proceeded to the temple of Bou-sio-si, in the square of Ousigome-sitsikinski-matche, asked for the priest, made him a present, and delivered to him the head of his father, requesting him to inter it. The priest, having inquired into the circumstances of the case, would at first have declined rendering him this service, for fear of the unpleasant consequences that might result if the matter were discovered; but at length, moved by the filial piety of Siousabro, he complied with his solicitations, and caused the head of Sioube to be interred. The young man, having thus paid the last duties to his father, turned all his thoughts to the revenging of his death upon him by whom it was occasioned.

The hereditary prince, Yee-sige, went sometimes to take the diversion of hunting to the distance of several miles from the palace of Osouga. In these parties of pleasure, which usually lasted some days, the counsellors of state followed the prince, and stopping at the distance of two miles, formed a kind of circle round him, and provided for his safety. Banrokou-saïmon having been directed to attend one of these parties, Siousabro conceived that he had found the opportunity which he sought. He hid in a bamboo one of those sabres which are twenty-three inches long, and are called, after the maker, Bizen-kouni-miets. Disguised like one of the lowest class of the people, to avoid being noticed, he awaited the favourable moment.

On the 25th of the 12th month of the second year *Gen-boun* (1737), Banrokou-saïmon having left his house at day-break to attend his duty, Siousabro, who was concealed in a thicket of bamboos, near the bridge of Yagoro-basi, saw him pass, preceded by a little boy carrying a lantern. He ran up, threw himself unexpectedly in the way of his enemy, and thus addressed him: "Thou undoubtedly rememberest Tani-sioube, who fell a victim to thine artifices: in me thou beholdest his son and thy bitterest enemy. Thou knowest



the proverb ; *A man ought not to live in the world with the enemy of his father.* Every day appeared to me an age in the impatience which I felt to meet with thee ; this day is the happiest of my life : now defend thyself." With these words he took his sabre from the bamboo and attacked Banrokou. The victory remained for some time undecided. Siousabro at length laid his adversary at his feet, cut off his head, and lifting it with both hands, raised it in silence toward heaven, thus offering it to the manes of his father, as a testimony of his revenge.

No sooner had Banrokou-saïmon fallen, than a man, issuing from the thicket, ran up, and perceiving that Siousabro was alarmed, bade him be of good cheer. " My name," added he, " is Takake-kinnemon ; I was well acquainted with the man whom you have killed ; I know what instigated you to this action ; I witnessed your combat, and cannot blame you for having revenged your father : but now that you have performed this duty, permit me to give you a piece of advice, which will be not less serviceable to you than to the family of my unfortunate friend. If you do not take the precaution to conceal the body from public view, you will not be able to escape the search that will be made after the murderer, and your life will pay for the violation of the laws. Take my advice ; put the body into a straw-sack ; carry it to the wife and children of Banrokou-saïmon ; explain to them the necessity of keeping secret what has passed ; tell them to give out that the wretched man died of disease, for if it be known that he was slain in single combat, his son will not be allowed to succeed him in his post. In this manner you will preserve your own place and your life."

Siousabro followed this friendly advice ; he carried the body to the house of the deceased, and deliberated with his wife and son on the best course to be pursued. It was agreed, that the son should report that his father, when in attendance on the hereditary prince, had contracted an illness which had obliged him to return home, where he had died.

On the decease of any of the Djogoun's servants, the counsellor of state who receives information of it, sends one of his agents to ascertain whether he died of disease or fell in a duel. Luckily Takake-kinnemon was the person to whom the extraordinary counsellor of state, Fonda-nakato-kasa-no-tayou, gave this commission. This deputy did not fail to confirm a report which had



been made agreeably to his own advice ; the body was consequently interred, and Banrokou-saïmon's son was invested with his father's office.

This affair seemed to have been long forgotten, when various rumours, circulated in the palace, called the attention of the counsellor of state afresh to the subject. He summoned Takake-kinnemon, whom he questioned, and received the same answer as before : but doubting the truth of his account, he sent for the high priest of the temple of Zofokousi, named Nitsisio-no-djonin, who had attended at the house of the deceased previously to the interment, and requested him to declare what he knew. The priest replied that it was his duty when fetched to a corpse, to ascertain whether the deceased had died of disease or in a duel, and to make a report to one of the inspectors of the temple, for the purpose of obtaining an order for the interment if it were to take place there ; and, that the body of Banrokou-saïmon, being free from any wound, had been buried immediately. The same rumours being again revived the counsellor of state once more summoned the priest before him, and insisted on knowing the truth, threatening at the same time to order the grave to be opened. The priest replied, that he might do so if he pleased, but if he did he would be never the wiser, as the body had been burned. The counsellor of state then required a written declaration, which he made him sign and seal, for the purpose of submitting it to the Djogoun ; and thus the matter ended. It appears that the counsellor of state was acquainted with all the particulars ; but, as it was his duty to make inquiry on the subject, he demanded this paper to cover his responsibility. The two sons of Tani-sioube were still living when the author of this narrative committed it to writing.

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Among the officers of the Djogoun there was one named Itakoura-djouri, who had an income of seven thousand *kokf*\*, and was obliged to commit suicide. The particulars of this tragic adventure are curious ; they serve moreover to convey some idea of the manners of the Japanese, of the superstitious spirit of the higher classes, and of the despotism of a government which pronounces sentence of death without the formality of trial.

\* £7,000 sterling according to the ancient value of the *kokf* or *kobang*.



Itakoura-djouri was a descendant of Souva-no-kami, chief judge of Miyako, whose brother, Itakoura-naizen, was an ordinary counsellor of state. His father was, like his ancestors, an officer of the Djogoun, and he succeeded him in the twelfth month of the first year *Gen-boun* (1739). About this time he was attacked by a dangerous illness, which alarmed his relations, who assembled to consult respecting the state of his health. A skilful physician undertook his cure, and the patient grew better from day to day. After his recovery he married the daughter of Tatebayasi-min-bou-no-djo, a woman of superior understanding, and who paid particular attention to her domestic concerns.

But whether the medicines administered to Djouri during his illness impaired his reason, or the ginseng root which he was in the habit of taking affected his brain, he became subject to paroxysms of insanity in which he knew not what he did. Mayesima-linnemon, his chief secretary, who was sincerely attached to his interest and that of his family, and fearful lest in his fits he might commit some act of violence in the palace, for which he would be infallibly doomed to lose his employment, and to have his revenues confiscated, represented to him that the most prudent course he could pursue would be to resign his post, and to live in retirement; more especially since, possessing as he did, an income of more than three thousand *kokf*, he was entitled to the rank of prince. He added, that as he had no child of his own, he ought to adopt one, and that his kinsman Itakoura-sado-no-kami, who had several, would not refuse to give him one of his sons, worthy of supporting the splendour of his house. Djouri, instead of adopting these wise suggestions, flew into a vehement passion, and could scarcely be restrained from laying violent hands on Linnemon. He dismissed him, however, from his service, threatening to kill him whenever he should meet him.

Linnemon, finding that his counsel was rejected, went and complained of it to Djouri's wife, and having assembled all his master's relations, informed them of what had just happened, and of the ill success of his zeal for preserving to their house the income of seven thousand *kokf*, adding that Djouri, so far from thanking him for it, threatened his life. All of them censured Djouri's conduct, and gave him advice, which only served to increase his rage to such a degree, that his wife was obliged to quit his house. His family and friends were apprehensive lest, when he went upon duty to the palace, he



should commit some act of violence, the consequence of which would be the loss of his post, and the confiscation of his property. To prevent such a misfortune, Sado-no-kami sent for Kato-o-ouyemon, the confidential servant of Djouri, directed him to inform his master that he must not quit his house till further orders, and laid a special injunction on Ouyemon to prevent him from going out. Djouri, to whom Ouyemon communicated these orders, repressed his passion in order to lull distrust, and seemed resigned to what was required of him, while his heart was burning with rage; and persuaded that all the persecutions he experienced were owing to Sado-no-kami, who was desirous of compelling him to resign his office and to obtain it for his son, he swore to sacrifice him to his vengeance. As it would have been difficult to execute his design in the house of the counsellor of state, he resolved to attack and kill him in the palace itself. With this view, he eluded the vigilance of Ouyemon, and repaired thither on the 15th of the eighth month earlier than usual, that he might surprise Sado-no-kami.

On that day the great officers and all the servants of the Djogoun go to the palace to present their offerings to their master, and the princes offer in person, a sacrifice of two small porcelain flasks full of *zakki* to the god Fatsman-daïbrusats. Fossokava-yetchou-no-kami, prince of Figo, repaired according to custom to the palace, though his servants had forewarned him that extraordinary circumstances seemed to portend some great misfortune to him. The two flasks of *zakki* which he designed to offer were thrown down, though no person had touched them, and the liquor was spilt on the mats: and a ball of fire had been seen in the first days of the month, flying from the prince's palace along Djeba street. Notwithstanding these sinister omens, the prince thought he could not avoid going to pay his respects to the Djogoun. In passing through the apartments of the palace, followed only by a *kouragi-kan-sai*, or keeper of the palace, he was met by Djouri, who, taking him in the dark, and owing to the resemblance of his arms, for Sado-no-kami, rushed furiously upon him and gave him a sabre wound, which left him weltering in his blood. The attendant ran away and hid himself, so that some time elapsed before the event became known. At length Toma-sadogoro, one of the inferior officers of the Djogoun, whose duty brought him accidentally to the spot where the outrage had been committed, finding a wounded man on the ground with a naked sabre by his



side, hastened to report the fact to the inspector of the palace, who immediately went thither, and ordered search to be made for the culprit.

This inspector, whose name was Tsousida-fan-nemon, and Komoda-niyemon, on examining the wounded person with attention, discovered that it was the prince of Figo. They asked him the name of the assassin, but as the prince was too faint to reply, they could not obtain any information from him. They inquired which of the attendants had accompanied him through the apartments, but no one could tell. Fannemon, conceiving that the assassin must be still in the palace, ordered all the doors to be secured, and taking with him a great number of attendants, he went through all the apartments without finding any person. Meanwhile assistance was procured for the prince, but it proved of no avail.

At length, one of the keepers of the apartments, named Moro-i-zoga, having gone into a private place in which fire is constantly kept, found there a person who seemed to be much agitated, and who was cutting off his hair with a pair of scissors. He asked who he was. Djouri, for it was he, replied, that he had just killed a man, and that he was cutting off his hair in order to become a priest. Zoga immediately made his report. Two inspectors went to secure the murderer, who made no resistance. He was conducted into the great hall, and there shut up.

The report being spread, that one of the princes who had come to pay their court to the Djogoun had been assassinated, a great agitation ensued among the persons of their retinue who were in waiting outside the palace, each being apprehensive for the life of his master.

The assassin, being brought before the chief inspector, answered the questions put to him in so confused and incoherent a manner, that he was thought to have lost his senses. He was nevertheless recognised to be Itakoura-djouri, an officer of the council-chamber. All the lords, and among others Sado-no-kami, came to ascertain whether the culprit really was Djouri, and having thoroughly satisfied themselves that he was, the counsellors of state drew up a report, in which they informed the Djogoun that Fosso-kava-yetchou-no-kami had been assassinated by Itakoura-djouri.

The old Djogoun, on reading this report, appeared to be deeply afflicted: then, either doubting the death of the prince, or deeming it prudent to conceal



the event for some time, he ordered his wound to be dressed by his surgeons, and boiled rice and water to be given to him. The counsellors of state replied, that this could be of no service, since the prince had been long dead; but the Djogoun pretending not to hear them, repeated the order to give him boiled rice and water. He caused it at the same time to be publicly reported that the prince of Figo had been wounded by Djouri, but was still alive; and one of the sub-inspectors, in a loud voice, ordered a person to tell the guard at the gates to desire the prince of Figo's servants to carry his chair to the back entrance, to take up their master. This order produced the best effect, and the confusion instantly subsided. The attendants of the other princes were relieved from their anxiety; even those of the prince of Figo took courage, thinking their master to be still living; and thus tranquillity was restored.

The body of the prince was carried away in his chair, and Naga-oka-kiousiro, one of his attendants, seated himself in it beside him, though this is contrary to etiquette in the interior of the palace: but the Djogoun had given him permission. Naga-oka, before he entered the chair, expressed his acknowledgments for this favour to the counsellors of state, who assured him that the assassin was apprehended, and should undergo the punishment due to his crime; and therefore the prince's people ought to remain quiet till they should hear farther from the Djogoun.

The servants of the prince of Figo were profoundly afflicted by his death; the women burst into tears. His relations assembled, and resolved to inform the Djogoun that the prince had died of his wound. Scarcely had they come to this determination when Sota-fagami-no-kami, chief counsellor of state, arrived to inquire in the name of the Djogoun concerning the state of the prince, and brought a dish of dried smelts in token of his affection. The relations were deeply sensible of this extraordinary favour; they requested the counsellor of state to convey their thanks to the Djogoun, and to assure him that they should bear his condescension in everlasting remembrance. After his departure, they again deliberated, and finally agreed to defer the report till the following day.

Next day, Fori-sikibou-no-tayou, ordinary counsellor of state, came on behalf of the heir-apparent, to inquire after the health of the prince of Figo, declaring that his master was extremely uneasy about him, and bringing a present of



Corea ginseng for the solace of the patient. He then announced, in the name of the Djogoun, that the permission to adopt his youngest brother which Fossokava had solicited in the preceding year was granted, and that his adopted son should succeed him, even if the father were no longer living. The family received this new favour with the warmest gratitude: it was a great consolation to them under the misfortune which they had experienced.

The report of the prince's death was deferred till the 21st., and then that event was publicly announced at the palace. The counsellors of state met to deliberate on the fate of Djouri, who was unanimously condemned to die, as well as Kato-o-ouyemon, who was in some measure the primary cause of the prince of Figo's murder, because he had not performed the orders he had received to prevent Djouri from leaving his house.

Isikava-tosa-no-kami, chief inspector of the palace, and Souga-nouma-sinsabro, the sub-inspector, carried on the 22d a written order in the name of the Djogoun to Misou-no-kenmots, prince of Oka, in whose custody Djouri had been placed, to the following effect:

*" To Itakoura-djouri.*

" Some days since in thy fury thou didst wound the prince of Figo, who has died in consequence of the injury. As a punishment for thy crime, thou shalt rip thyself up at the house of Misou-no-kenmots, whose servant shall cut off thy head."

On the reading of this order, Djouri flew into an outrageous passion; but all resistance was useless, and he was obliged to obey. All his relations were commanded not to leave their houses.

The order relative to Djouri's servant, Kato-o-ouyemon, was couched in these terms:

" Itakoura-sado-no-kami had enjoined thee to take care that Djouri should not go from home: thou hast disobeyed this order, and a great misfortune has been the consequence. As a punishment for thy disobedience, thou shalt be conducted before the house of Itakoura-sikibou; there thy hands shall be tied behind thee, and thy head cut off."

The order read to Kourogi-kansai, keeper of the apartments, was as follows:



“ Whilst attending the prince of Figo, thou wast witness of his misfortune, and didst run away instead of assisting him. Conduct so cowardly and so inhuman deserves death ; but, as thou art but a servant of inferior class, thy life is spared, and thy property is confiscated.”

The prince Todo-isoumo-no-kami, had bought for one hundred *kobans* (£100 sterling), a sabre of great value. Delighted with the cheapness of his bargain, he ran to show it to his father, and told him the price. “ I cannot conceive,” said the father, “ where you have picked up this sabre, or out of what well you have drawn it,” (an expression used in Japan in reference to any thing that is sold for less than its value). Isoumo acknowledged that it was dirt cheap, and seemed overjoyed with his bargain. The father soon made him ashamed of his exultation. “ Such a bargain,” said he, “ proves that the seller is in distress, and that necessity compels him to dispose of his sabre. Does it become the prince of Ize, with an income of thirty-six thousand *kokf* (£36,000 sterling), thus to take advantage of the misfortunes of another ?” These words were uttered in so austere a tone, that the son, ashamed and confounded, went to seek the vender, and gave him one hundred *kobans* over and above the stipulated price.

Motsi-tsouki-sanyeï was a man of superior understanding, a very skilful physician, and extremely charitable. Passing one day over the bridge of Yedo-basi, he saw the child of a beggar covered with the small-pox, and having nothing but a wretched straw mat for garment and bed. He supplied it with the necessary medicines, and sent it food ; and these attentions he continued till its convalescence. His colleague, Tatsibana-rouivan, being informed of his beneficence, reproached him for it. “ You do very wrong,” said he, “ to trouble yourself about beggars. You have been prescribing too for the old comedian, Itchekava-yebiso, while he was ill. You degrade us by such conduct. We are the physicians of the Djogoun, and ought not to have any thing to do with low people.” “ On that point I cannot agree with you,” replied Sanyeï. “ The Djogoun is the father of his people, and it is our duty to relieve the



ailments of his children. Accordingly when I see a person who is ill in the street, even though it were a beggar, I am anxious to afford him all the succour I can, and in so doing I only perform my duty." Rouivan was silenced by this answer, and retired quite abashed.

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Tsourou-voka-dennai, an officer of the prince of Kidjo, enjoyed a yearly salary of one hundred *kokf*. He was unmarried, had no family, and but one servant, named Genso, a bold, hale man. He was extremely frugal, so that notwithstanding the smallness of his income, he acquired in a few years considerable wealth.

About the middle of the fifth month of the first year *Kio-fo* (1716), Dennai having sold one hundred bales of rice, received payment for it in specie, which he locked up in Genso's presence. The latter, tempted by the sight of the money, resolved to possess himself of it in the night, and fearful lest his master might awake and prevent the execution of this design, he determined to make him intoxicated, and then murder him. To this end he provided a good supper, and plenty of very strong *zakki*. Dennai, after eating and drinking copiously, went to bed, and soon fell into a sound sleep. About midnight Genso softly opened the door, approached the bed, and finding his master fast asleep, drew his sabre and killed him; after which he packed up the money, clothes, sabres, and every thing else of value that he could find, and fled with his booty.

Dennai had no relation at Yedo; his death therefore excited at first but little sensation, and no one thought it worth while to make search for the assassin. Simisou-sinsero, however, an intimate friend of the deceased, who resided at Kidjo, was soon apprized of the fatal event. He had no doubt that Genso, who had absconded, was the murderer: he swore to punish him for the crime, from a conviction that it is a duty incumbent on friendship to avenge the death of those to whom we are attached. Sinsero, in consequence, solicited leave of absence of the prince of Kidjo, who granted his request. His petition was to this effect:

"I am one of the servants of your highness; your kindness to me is eminent as a mountain, and profound as the sea: I shall never cease to be grateful for



it. A dreadful misfortune has befallen me: Tsouro-voka-dennai has been assassinated by his servant Genso. The murderer has carried off all the effects of his victim and fled. Search is making for him, but in vain. I solicit leave of absence for some time to seek the villain, and beseech your highness to be graciously pleased to grant it."

Furnished with this permission, he prepared every thing necessary for his journey; then recollecting that Genso, who was a native of the eastern part of the empire, spoke the dialect of Yedo, and thinking that he might possibly be still in that city, he proceeded thither without loss of time, hired a house, and began to give lessons on the flute, in order to procure the means of subsistence during his stay. Meanwhile, he made diligent search for his enemy, and knowing that Genso was acquainted with his name, he changed it to that of Yamana-satsou. At night he frequented the streets, the public places, and the brothels. In one of the latter he met with a young female named Akisino, who was very handsome, and lived upon the produce of her charms. He conceived an attachment for her, and even promised her marriage. When he was satisfied that she was worthy of his confidence, he informed her of the motive that had brought him to Yedo, and requested her to assist him in his inquiries. He described as well as he could the age, face, and person of Genso; charged her to take particular notice of all visitors to the house; and made her promise to send him word if she met with any resembling the description which he had given, and to conceal him (Satsou), in some place where he might have an opportunity of examining and recognising the culprit.

One day a messenger brought to Satsou a letter from Akisino, acquainting him that there was at that moment in the house a man closely resembling the person he had described, and urging him to come immediately to see whether it was the man whom he was in quest of. Satsou immediately obeyed the summons, ran up stairs to Akisino's apartment, and desired her to show him the man in question. Akisino, after begging him not to make so much noise, led him to a place near the room where the stranger was, and where he might be seen through the wainscot drinking *zakki* with several of his friends. Satsou recognised Genso, and transported with rage, would have rushed upon and killed him, but was withheld by Akisino, who represented the danger to which



he would expose himself. She told him that Genso would pass the night at the house ; that the next morning he would go to the bath, and thence return to his own home. " If you will take the trouble to follow him then," said she to Satsou, " you will discover where he lives, and be sure of finding him whenever you please." Satsou yielded to her persuasions. He waited till the next day, followed Genso on his return from the bath, and when he was about to enter his house, called out to him in a terrible voice : " Art not thou Genso, the servant of Tsourou-voka-dennai ?" Genso, in great alarm, replied that Dennai had no relations, and asked by what right he put this question. " Thou hast murdered Dennai," replied Satsou, " thou hast stolen his effects, and absconded with them. I am not related to Dennai, it is true, but he was my best friend, and I will fulfil the duty of friendship to him, by pursuing thee unto death." " Well," rejoined Genso, " I am ready to give thee satisfaction ; but wait till evening, and let us choose a more suitable place ; here we should have too many witnesses of our combat. I will meet thee at dusk near the temple of Zo-zen-si." Having thus agreed upon the place and hour, Satsou returned home, burned his letters and his pocket-book, and called upon Akisino to take leave of her. He begged her to cause his body to be interred, if he should have the misfortune to be killed by Genso, and to inform his relatives of his death. " What do you take me for ?" replied Akisino. " Am I your wife ? You know that by profession I cannot belong to any one exclusively. Why then should I care whether you are killed or not ?" Satsou, enraged at her indifference, loaded her with reproaches, and on leaving her hastened to the temple of Zo-zen-si, to meet his enemy. Genso soon arrived, and both, after fresh mutual provocations, drew their sabres, and commenced the fight. Satsou, being extremely weak, was not able to make head long against his powerful adversary, and must very soon have fallen, had not a handsome young man flown from the temple to his assistance, and going behind his adversary, given him a cut with his sabre. When Genso turned about to face his new assailant, Satsou struck him a blow which brought him to the ground, and cut off his head.

He then threw himself into the arms of his deliverer, and inquired who he was, and what guardian angel had sent him to his assistance. " Look at me !" replied a voice that was familiar to him. " I am not what you take me to be ; I am your beloved Akisino. Forgive me for having treated you with such



apparent harshness. I was frightened at the advantage which Genso's strength gave him over you. Had you seen me dissolved in tears, and had we given way to our feelings in taking leave of one another, you would have gone still weaker and more dispirited to the fight: I, therefore, thought it best to irritate you, that you might be the better able to withstand your antagonist. But, as this precaution was not sufficient to pacify my uneasiness, I changed my dress, and seizing the sabre of one of the men who are now amusing themselves in the house, I arrived just in time to save you. Thank the gods for the success of your combat, and to prevent any unpleasant consequences, lose no time in reporting what has happened to government." Sinsero, whom we now call by his real name, warmly expressed his gratitude to her, and followed her advice. The matter was minutely investigated, and Genso's crime being proved, Sinsero was acquitted, and allowed to return to Kidjo. The prince released Akisino from the house in which she lived, by paying her ransom, and gave her her liberty. Sinsero married her, as much out of affection as gratitude, and had by her two sons, one of whom was his heir, and the other the heir of Dennai. The latter took the name of Tsourou-vouka-dengoro, and had the income of one hundred *kokf* enjoyed by Dennai. Thus, Sinsero revenged the death of his friend, and received the reward of attachment. May those who peruse this history, imitate what is praiseworthy in his conduct, and perform the sacred duties of friendship with equal courage and perseverance!

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When Yoda-isoumi-no-kami, governor of Yedo, was only keeper of the apartments and steward to the Djogoun, with a salary of three hundred *kokf*, it happened that the prince of Nanbou sent a crane to the Djogoun. The latter was very fond of this bird, but the season in which the physicians permit it to be eaten being past, the Djogoun inquired whether it would do him any harm to eat of it when salted. The physician replied in the negative, and the crane was immediately dressed. It is customary for the dishes to be first tasted by one of the officers of the palace. Isoumi-no-kami was on duty the day the crane was dressed, and when the dishes were brought for him to taste, he forbade the crane to be carried to the Djogoun, saying, that it was out of



season, and citing the authority of the canonical books, which prohibit the eating of animals and fruit except at certain times of the year. He even refused to taste the crane, notwithstanding the opinion of the physician, alleging that the life of the Djogoun was too precious, and that his own was dearer to him than gold and wealth. The Djogoun being informed of the circumstance, commended his conduct, and could not forbear expressing a wish that he had many such servants: he appointed him inspector of the palace, and afterwards governor of Yedo, a post which Yoda filled with honour.

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It is forbidden upon pain of death, for any female, be her age what it may, to pass the guard of Fakone at Yedo. In case of a violation of this prohibition, those who accompany the culprit, and the sentinels who have suffered her to pass, share her fate.

Fouwa-fiyosayemon, who lived at Yamabe, in Yedo, was obliged by some family business to go to Farima. He was very poor, and had two children, a girl and a boy; the former eleven, and the latter nine years old. His wife had been dead a long time. Not knowing any one with whom he could leave his children during his absence, he resolved to take them with him; and, to deceive the guard, he cut the girl's hair, and dressed her in boy's clothes. The sentinels, imposed upon by this disguise, actually suffered them to pass. Fiyosayemon, pleased with the success of this stratagem, conceived himself out of danger, when a groom running up, congratulated him on having so fortunately passed with a girl dressed like a boy, and asked for something to drink. Fiyosayemon, alarmed at this challenge, assured the man that he was mistaken, as both his children were boys; at the same time offering him a few *sepikkes* to get some *zakki*. The groom refused them with contempt, demanding *kobans*, and threatening to inform of him unless he complied. Fiyosayemon, incensed at his importunity, returned no other answer than a few blows with the flat of his sabre on the back. The groom, to revenge himself, immediately ran and informed the guard, that a man had just passed with two children, one of whom was a girl.

The sentinels were thunderstruck; since, as it has been observed, their lives



would be forfeited if the fact were proved. They deliberated for some time, and were at length obliged to dispatch men to apprehend the culprit. The commanding officer, however, had had the presence of mind to send on before one of his people with a little boy, with orders to exchange him for the girl. Fiyosayemon had stopped at a tavern to drink with his children, when a man entered, leading a little boy by the hand, and said to him :—" As I came by the guard-house, I heard a person inform of you for having passed with your daughter disguised as a boy. Feeling for your situation, I am desirous to save you and your family from the fate with which you are threatened. You will be presently arrested, but be not alarmed : substitute this boy for your girl, and if the accuser persists in his charge, make no scruple of cutting off his head." The house was soon invested : Fiyosayemon was called for, and ordered to bring his two children ; he produced them, and both were found to be boys. The groom in astonishment declared that the girl must have been changed ; but Fiyosayemon affecting the highest degree of rage, drew his sabre and cut off his head. The guards applauded this action, saying, that to invent such lies to ruin innocent people was a crime deserving of the severest punishment. Fiyosayemon, after their departure, took back his daughter, thanked his benefactor, and proceeded on his way.

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One of the inferior servants of the Djogoun, named Ivas-gozo, had a daughter, who was constantly ill ; he took her to the hot baths, in hopes of re-establishing her health. He had been there three weeks, when three men belonging to the retinue of the prince of Satsouma came to see him, and requested him to lend them ten *kobans*, promising to repay him at Yedo. Gozo declined, alleging that he was poor, and his daughter's illness very expensive, and expressing his regret that it was not in his power to accommodate them. They appeared to be satisfied with his excuses ; and as he was to set off the next day, they invited him to supper, purposing to detain and make him drunk with *zakki*. Gozo, having no suspicion of their design, accepted the invitation, and after supper, finding that it was late, he returned thanks, and begged permission to retire, that he might take a little rest before



his departure. Next morning, very early, he set off, but had scarcely proceeded three miles, when, on examining his sabre, which seemed heavier than usual, he discovered that it was not his own. He immediately returned, went to the persons with whom he had supped the preceding night, and delivering to them the sabre, begged pardon for having taken it away in a mistake. Instead of accepting his excuses, they replied, that this was an affair which could not be so lightly passed over; that he could not have offered them a greater affront than in exchanging his sabre for one of theirs; and that they would be dishonoured, if it were known at Yedo that they had not taken a signal revenge for it. They, therefore, declared, that he must fight them, and urged him to fix the time and place for the combat. Gozo complained of their injustice; reminded them that he had with him a sick daughter, who would be left destitute if he were to perish by their hands; and again entreated them to pardon him, assuring them that his daughter and himself would never cease to bear their kindness in grateful remembrance. All his remonstrances were fruitless. Finding, therefore, that he could not appease them, he was compelled to accept the challenge, and agreed to meet them the following day.

Gozo, on leaving them, reflected on his situation, which was in reality terrible; for he had no other alternative than either to perish in the combat, or, if he vanquished his enemies, to die by his own hand. Such was the law established by the prince of Satsouma. In this dilemma he called upon one of his friends, who was a servant of the prince of Mito, related to him what had happened, and begged that he would lend him a pike to equip him for opposing his antagonists. His friend not only gave him his pike, but assured him that he would accompany him as his second, and assist him if he saw him in danger.

Next day, Satsouma's three servants repaired to the field of battle, where they were met by Gozo. They were armed with long sabres, while he had nothing but his pike, which, however, he plied with such dexterity and success, that with the two first thrusts, he extended two of his adversaries at his feet: the third, apprehensive of sharing their fate, ran away. Gozo, after pursuing him for some time, but without being able to overtake him, because fear lent him wings, returned to the place of combat for the purpose of dispatching



himself. At this moment his friend ran up, wrested his arms from him, and cheered him, by representing that justice was on his side, as he had been provoked in an unwarrantable manner, and obliged to defend himself. "I witnessed the combat," added he; "I will make my report of it, and be bail for you. Meanwhile, the best thing you can do is to lose no time in acquainting the governor of Yedo with what has happened."

The governor wrote, in consequence, to the prince of Satsouma, who soon afterwards returned for answer, that on inquiry he learned that the malefactors were not his subjects, but must have come from some other province. Gozo was in consequence set at liberty, and thus the affair terminated.

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Sakakibara-sikibou-no-tayou was adopted by the prince of Fimesi. He was a man of excessive prodigality, who distinguished himself in the years *Gen-boun* by foolish expenses, and neglected the duties of his post. Neither the orders of his master, nor the remonstrances of his relatives, had weight enough to produce a change in his conduct. Every night he frequented the street of the courtesans, and visited in particular the house of Mouraya, where he found a girl whom he knew, named Takawo, whose mother had been his nurse. In all his debaucheries he took with him two of the most celebrated *taikomouts*, or men who make a profession of diverting, for hire, rich libertines by their buffooneries. The following anecdote will furnish some idea of his profusion. One day having gone with his two attendants into the house of pleasure called Owaria, behind which there was, as usual in such places, a small artificial mount, he covered this mount from top to bottom with *kobans*, as he might have done with flowers. Yama-bouki, one of his old servants, remonstrated with him, and represented the consequences of such conduct if it should reach the ears of the Djogoun, but he paid no attention to him. Soon afterwards he paid the ransom of Takawo, and set the girl at liberty.

The follies of Sikibou-no-tayou could not fail to come to the knowledge of the Djogoun and the counsellors of state, who severely reprimanded him in writing. It was at first intended to strip him of every thing; but as his ancestors had rendered important services to Gongin in his wars, and it was



moreover considered, that he was not the son, but only the adopted son of the prince, and that before his adoption neither himself nor his family was of any note, it was thought right not to treat him with such severity. He was removed, indeed, from Fimesi, but a district, producing a revenue of fifteen *mankokf* (£75,000 sterling), was assigned to him in the province of Yetchego.

Yosi-moune had four sons, the eldest of whom, Yee-sige, his successor, was born in the province of Kidjo.

In the second year of *Yen-kio* (1745), Yosi-moune resigned the government to his son, Yee-sige, and was then named O-gosio, which signifies *the great palace*. In the fourth year of *Quan-yen* (1751), he was attacked by the disorder of which he died. Three years before he had a paralytic seizure, which at first prevented him from walking. He had, however, so far recovered from its effects, as to be able to take several times the pleasure of the chase. He was again attacked by the same disorder, in the fifth month of the last mentioned year, and so rapid was its progress, that, in the following month, public prayers were ordered to be put up for his recovery, in the temple of To-yei-san, and in the other principal temples. The physicians were specially charged to neglect no means for restoring him to health; but all their efforts were fruitless, and he expired on the 20th of the same month, to the great regret of the whole empire. The mourning was general. Women and children, the high and the low, wept for him as for a father. He was interred near the temple of To-yei-san. Fota-sagami-no-kami, the ordinary counsellor, Ovoka-yetchezen-no-kami, the lord of the temples, and Kanno-wakassa-no-kami, the inspector of the chamber of accounts, were charged with the superintendence of the funeral.

Narisima, his favourite physician, who was very old, and himself at the point of death, made some verses on his master to this effect:—

“As my master is now exposed to the dew and the rain, so I incessantly steep my sleeves with my tears. Thus heavy showers descend and moisten the trees.”



## YEE-SIGE, NINTH DJOGOUN.

MINAMOTTO-NO-YEE-SIGE, eldest son of Yosi-moune, succeeded to the government by the resignation of his father, as already stated, in the second year *Yen-kio* (1745).

Baboun-ko, a servant of Yosi-moune, and author of the work intituled *Giofrok*, or, secret history of remarkable occurrences in the palace, during the reign of Yee-sige, gives the following account of this prince :—

On the death of O-gosio, in the fourth year *Kouan-ein* (1751), Yee-sige became sole master of the empire, and governed without control. An inordinate passion for women and strong liquors had already impaired his health. In his youth, and when still but heir-apparent, he had indulged those propensities to such excess, that his father had severely reprimanded him on the subject ; and with a view to divert him from his bad inclinations, he had frequently, in the years *Gen-boun*, made him pass six or seven days together at the country-house of Souga-no-gotin, where he had no other amusement than hawking. After the death of his father, being released from the only curb that restrained him, he again plunged into the same excesses, and spent whole nights, either with women, or in drinking *zakki*, so that his health declined from day to day. His speech became affected ; he could no longer make himself understood but by signs, and he was obliged to issue his orders through Isoumo-no-kami.

He was soon obliged to keep his apartments on account of a weakness of the urinary organs. According to an ancient custom, the Djogoun is obliged to go every month to the temples of Ouyeno, Zo-sio-si, and Momisi-yama, to offer up his prayers before the tablets consecrated to his predecessors on the day of their decease. It was not without difficulty that Yee-sige was able to perform this duty.

One day, on the first of the month, in the fifth year *Forekki* (1755), returning from the temple of Ouyeno, in his palanquin, he had scarcely reached the ginseng warehouse, which is close to it, when he felt a natural call, which he



could not defer till his arrival at the palace, and which compelled him to order his people to take him back to the temple, a circumstance heretofore unexampled. The architects were immediately commanded to erect three resting-places for the prince, on each of the two roads to the temples of Ouyeno and Zo-sio-si: but this precaution was useless, as the increasing infirmities of the Djogoun confined him ever afterwards entirely to the palace.

We have already seen that Yee-sige married, during the reign of his father, Namino-miya-sama, daughter of the Daïri. We have, at the same time, made mention of Oko, the daughter of Fatzisio-dono, one of the officers of the Daïri, whom that princess had taken into her service, and whom she carried with her to Yedo, after her marriage. Yee-sige having had the misfortune to lose his wife, cast his eyes on Oko, and in the 2d year *Gen-boun* (1737), had by her a son, Yee-farou, who is the reigning Djogoun (1782).

Oko was not sparing of remonstrances to the prince on his passion for women, protesting that she did not speak thus from jealousy, but for his good, and out of concern for his health, which his debauchery threatened to ruin entirely. The prince, irritated by these frequent representations, at length confined Oko in the part of the palace called Ni-no-marou, and ordered that no person, not even her son, should be admitted to her. No sooner was the old Djogoun informed of this, than he directed two counsellors of state to go to his son, and tell him in his name to set Oko at liberty, to conduct her to him themselves, and to reconcile them with one another. He commended the conduct of this female, and censured that of his son, who had not scrupled to disgust the empire by confining the mother of the hereditary prince, for a cause which rather deserved his warmest gratitude.

The indulgence shown on another occasion by Oko, in favour of one of her rivals, did her great honour, and proved at the same time, that it was not jealousy to which the advice and remonstrances that had drawn upon her the displeasure of Yee-sige were to be attributed. The daughter of Miyoura-fiosayemon having become pregnant by the prince at the second palace, the counsellors of state informed Yosi-moune of it, and solicited him to send a girdle to her by her nearest relative, according to the custom of Japan. Yosi-moune refused, saying, that he had indeed conferred this favour on the attendant of the Daïri's daughter, but that he could not grant it to the daughter of a person



of such low extraction. Oukon-no-siogin, one of the counsellors of state, having nothing to urge against this reason, proposed, by way of accommodation, that the girdle should be transmitted without ceremony, and presented by Oko. The latter cheerfully complied, and approved this arrangement, as consistent with her way of thinking. When this fact became publicly known, the whole empire applauded the liberality of Oko, and the name of Oukon-no-siogin, who was then but young, acquired deserved celebrity. Oko did not long survive this event.

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The prince of Tsikousen or Tsoukousi (a province on the north coast of the island of Kiou-siou, to the east of Nangasaki), one of the most illustrious princes by his birth and personal merit, but not high in rank, privately applied to the two chief counsellors of state to obtain for him the title of *Djosio*; which was contrary to custom, as none of his ancestors had been invested with it. Through their mediation, however, he obtained the honour that he desired. His son had married a daughter of the prince of Satsouma, whose mother was the eldest sister of the Djogoun's father. She complained that her father-in-law, though one of the most illustrious of the princes, was so much inferior in rank, and insisted on his being made *Djosio*, a wish which the counsellors of state found means to gratify. Not content with this honour, he was desirous, as being allied to the prince of Satsouma, to be allowed to erect as large a door as that prince had in front of his palace, and solicited from the court permission to that effect, which was refused. He then wrote as follows to his son:—"Since my daughter-in-law is also allied to the Djogoun, I am desirous of erecting a door similar to that of Mats and Satsouma. Those princes, it is true, married daughters of the Djogoun, and your wife is only a daughter of Satsouma: but have in readiness wood and other requisite materials, and when the wife of Satsouma is coming to pay you a visit, let a door similar to that of Mouts and Satsouma be erected, and no notice will be taken of the matter." His son followed this advice, and thus the prince obtained all that he had desired.

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Fonko-in, mother of the prince of Tsikouzen, was distinguished from her youth by great religious devotion. She was profoundly versed in every thing connected with religion; the priests themselves consulted her with benefit, and found it to be to their advantage to follow her advice. The high priests of the temples of Myiokosi, Siyososi and Yenmei-in, at Yedo, were her kinsmen. The two latter temples were aggrandized through her patronage. That of Tansiyosi having been consumed by fire, and there being no funds for rebuilding it, the high priest of Yenmei-in was, on his application, removed to it for the purpose of accelerating its re-establishment. On his recommendation, Fonko-in caused a new temple to be forthwith begun. When it was finished, the high-priest solicited his colleague of the temple of Minobou, of the sect of Fokesio, to present Fonko-in with a *kesa*\*. The *kesa* is a purple scarf, which is put on over the ordinary garments, and which none but the priests of the sect of Fokesio, or the persons most learned in religious matters, have a right to wear. This honour is not enjoyed by priestesses. The *kesa* was granted to Fonko-in. Since her time, it has been possible to obtain it with money, which has of course greatly diminished its value. It was by the same means that the prince of Tsi-kouzen attained the rank of *Djosio*.

In the fourth year *Foreki* (1754), the rebuilding of the central part of the temple of Ouyeno, at Yedo, was commenced. Ouye-tsougi-ooi-no-kami, prince of Dewa, was ordered to defray the expense. Accordingly, he caused a great quantity of wood to be bought, and a work-shop erected. On every piece of timber was written: "To rebuild the temple of Ouyeno." When the work was finished, the inspector and persons sent by the Djogoun came to examine it, and approved the manner in which it was executed. The expense amounted to a considerable sum.

\* This is what the Chinese call *kia-cha*, a denomination, which seems to be derived from the Sanscrit or Tibetan language. This decoration is peculiar to the lamas of the superior order. Mention is frequently made of it among the presents sent by the emperors of China to the monasteries of Tibet and Tartary.



Ouye-tsougi then received orders to rebuild also, at his cost, the grand entrance to the same temple. As this new expense would have entirely ruined him, he begged to be dispensed from it, but at first without effect. Fortunately he was related to the prince of Owari, who interested himself in his behalf, and who, having sent for Fota-sagami-no-kami, ordinary counsellor of state, represented to him that it was unjust to require such heavy sacrifices from a prince possessing so little power and property, and above all to impose on him a fresh burden, after he had just borne one that was so oppressive. He therefore insisted that Ouye-tsougi should be relieved from the charge of rebuilding the entrance. Fresh arrangements were in consequence made, and the task was transferred to the prince of Kokera.

The grooms of the prince of Owari\* had rendered themselves formidable by the outrages which they committed publicly, and in open day, upon those who happened to offend them. In the 11th month of the fourth year *Foreki* (1754), a man, going alone, and without attendant, met eight of these grooms in the street at Sinagawa. He happened unfortunately to jostle one of them. The latter loaded him with abuse, which he bore with patience, at the same time begging pardon for what had happened; but they all fell upon him and beat him unmercifully. The wretched man could scarcely crawl to the guard-house, where he stated that he was in the service of Misou-no-yamassiro-no-kami, and that having gone out upon urgent business, he had fallen in with a troop of villains, who had reduced him to the state in which he appeared; adding, that he could not walk, and desiring to have a palanquin to carry him to his master's house, where he died soon after his arrival.

Yamassiro loved his servants and his soldiers as his children. Incensed at this atrocity, he caused strict search to be made for the discovery of the perpetrators, and having ascertained that they were Owari's grooms, he repaired to the palace of the prince, informed him of what had happened, and

\* On the south coast of Nifon, to the south-east of the great lake, which is called in Chinese, Phi-pha-hou.



demanded the heads of the eight culprits. Owari admitted that his resentment was just; he declared his readiness to give him satisfaction, but said that he never would consent to sacrifice eight lives on account of the murder of one man. Yamassiro, still more exasperated by this answer, insisted on his demand, protesting, that unless he obtained complete justice, he would rip himself up before the face of the prince, and that his death would not go unrevenge. Owari, seeing that he was resolute, promised to satisfy him, and Yamassiro assuring him that he would not retire till the culprits were punished, the eight grooms were brought forth and their heads struck off. This example made their comrades more circumspect.

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Though a prince is a sovereign in his own palace, and possesses absolute power over his subjects and dependents, yet he is equally at the disposal of the Djogoun with the meanest of them. Their secretaries, therefore, are in a state of continual anxiety, during the time of their residence at Yedo. Some of them have been known to cause the heads of their servants to be cut off for the slightest faults. Such was the case, about ten years since (1772), with Ki-no-tchounagon, prince of Kidjo, and a kinsman of the Djogoun's. This prince committed many cruelties, and sometimes put to death three or four persons with his own hand in one day. His mother having once severely reproached him for his barbarity, he clapped his hand to his sabre, but his people ran up and confined him in a distant apartment. As the Djogoun had not sufficient power to depose him, he applied to the Daïri, who immediately divested him of the title of Tchounagon. When he had thus become an ordinary prince, the Djogoun sent him a written order purporting that he deprived him of his title, and that since he was incapable of governing his province, he forbade him to quit Yedo. His uncle, a petty prince, with an income of five *mankokf* (£25,000), was intrusted with the government, till his adopted son should be of age to succeed him; he then received orders to rip open his belly. At the Djogoun's it was asserted that he died a natural death.



When the dependents of one prince insult those of another, the latter would be dishonoured if he were not to revenge the affront. The prince of Satsouma\*, whose subjects traffic in the Luqueo (Loo Choo) islands, and in all the principal commercial cities of the empire, with a view to prevent quarrels with other princes, has decreed, that if one of his people is insulted by one of the subjects of another prince, he may revenge himself by killing his adversary, provided he takes his own life immediately afterwards. The lives of two persons, who, by their turbulent dispositions are the cause of their own destruction, seemed to him of too little importance to involve their masters in disputes which might be attended with fatal consequences. If one of his people is insulted by another, and dares not from cowardice revenge the affront, and if the circumstance comes to the knowledge of the captain or any of the sailors, the coward is conducted to the fore-part of the ship, and without a shadow of trial, his head is struck off, and with the body thrown overboard. Owing to this summary mode of proceeding, the people of the lower class treat one another with the greatest politeness, and are careful to avoid as much as possible whatever is likely to generate quarrels.

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Matsdaira-oukon-no-siogin, who is at present ordinary counsellor of state, is indebted for that post to the old Djogoun, who discovered his merit notwithstanding his youth. On his first appointment, every one exclaimed against the danger of conferring such important functions on a person of his years. He did not fail, however, to justify the confidence of the Djogoun, and soon showed that he was capable of conducting the affairs of the government. He possessed activity equal to his abilities. His extreme indulgence to his inferiors won their affection, and gained him universally the character of an excellent master. The old Djogoun, before he died, whispered in his ear so as not to be overheard by any other person, that he was to direct alone all the affairs of the state.

Ô-oka-isoumo-no-kami, one of the body-guard of the young Djogoun, Yee-sige,

\* The western province of the island of Kiou-siou, to the south of Nangasaki.



rose from day to day higher in his favour. The counsellors of state both ordinary and extraordinary, applied to him to submit their petitions to the Djogoun, and the placemen from highest to lowest paid court to him. Whoever was desirous of obtaining an employment, or being removed to a better, had recourse to him, and offered him presents. Oukon-no-siogin was the only one who was above calling upon him; nay, he did not even send him the tail of a fish\*. "He is but one of the body-guard," said he, "while we are officers of distinction: let others do as they think proper; I, for my own part, am resolved not to degrade myself." Thus there was always some coldness between them; Oukon-no-siogin gave himself no concern on that account, but continued to perform the duties of his post with zeal and intelligence.

The inferior officers of the Djogoun are fed at the palace. They assemble morning and evening to take their meals in a hall appropriated to the purpose. Their food consists of a soup made of beans, called *miso*, a paste prepared with *soya*, rice, and cucumbers preserved in *zakki*. The superintendent of the kitchen, a greedy and selfish man, took advantage of his office to enrich himself; selling the articles with which the palace was supplied by the Djogoun's people, and buying others of the worst quality at a low price in their stead. The fare thus grew worse and worse, and the unfortunate servants, being only of the lower class, durst not complain. At length, these tricks came to the ears of Oukon-no-siogin: he felt indignant that an officer of the palace should have the meanness to speculate in the food of poor people, who had but small salaries, and were obliged to work night and day. He reflected at the same time, that if the affair were to be publicly investigated, there would probably be found many speculators who would lose their places, and therefore devised a milder expedient. At the hour of dinner, he went unexpectedly into the kitchen, and desired to taste the different dishes: the attendants brought him some of good quality; he said nothing, and went away. Next day he again took them unawares, and went without stopping into the dinner-hall, to taste the dishes, which he found extremely bad: the cooks turned pale, and gave themselves up for lost; but he said not a word, and retired. From that day

\* This expression alludes to the practice of the Japanese of sending fish among the presents which they are accustomed to make on different occasions. See the *Ceremonies attending Marriages* in the second part.



the cooks, apprehensive of fresh visits, were afraid to continue their manœuvres : the fare again became as good as it had formerly been, and the poor domestics felt the warmest gratitude and affection for Oukon-no-siogin.

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When Ogosio, or Yosi-moune, the old Djogoun, had ceded the government to his son, he went to reside in the second palace. His household, divided into three classes, amounted to ninety persons, each of whom was allowed two *gantings* and a half of rice per day, or seventy bales a year. After his death, these people were discharged by Fota-sagami-no-kami, and all of them expressed their discontent at such harsh treatment. To prevent a tumult, he gave to those who had been in the service twenty years fifty *kobans* (£50), and thirty to such as had served ten years, that, as he said, they might be enabled to support their wives and families. The Djogoun had given them a place to live in ; Fota-sagami turned them out, and each was obliged to hire a small apartment. Deeply grieved at such a procedure, they consulted together what was to be done, and drew up a petition which they presented to the high-priest of the temple of Ouyeno, soliciting to be employed by the reigning Djogoun, as they had been by his father. On delivering it, these unfortunate people were dissolved in tears. The high-priest promised to lay it before the counsellors of state, and to speak to them in their behalf ; which he did, but without effect. Among these poor creatures was a man named Nakasima-simbi, who went every day for three years to entreat the priest to procure his re-appointment ; but his efforts proved unsuccessful, owing to the malice of the above-mentioned counsellor of state. Such conduct is without a parallel : to treat innocent people in this manner is the height of injustice.

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Fota-sagami-no-kami, whilst yet only keeper of the palace of Osaka, was much esteemed and in great reputation for his extensive knowledge, in which particular he surpassed even that celebrated scholar, O-ka-yetchezen-no-kami, who was surnamed the old lord of the temples ; but his cruelty to so many old



servants of the late Djogoun, whom he turned without cause out of their places, rendered him an object of public hatred.

One night some person placed over the door of his house a head cut out of a pumpkin, and underneath a label with this inscription :

“ This is the head of Fota-sagami-no-kami, which has been cut off and placed here on account of the inhuman conduct which he has pursued for several years.” The author of this piece of revenge was not discovered.

A servant of the chief keeper of the palace perceiving something extraordinary over the door, and not knowing what to make of it at a distance, approached, and saw the pumpkin and the writing : he communicated the circumstance to the porter, who carefully removed them both. When Sagami-no-kami was informed of this trick, he related it himself to his colleagues, and to the other officers of the palace, who laughed, and applauded his firmness.

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Inaba-mina-no-kami, prince of Odowara, caused two stones to be brought from the mountain of Fakoni ; they were sepulchral monuments of Soga-nogoro-foki-moune, renowned for his valour, and of a woman named Tora, both of whom died in the time of Yori-tomo-Mina-no-kami. Having placed two new monuments on their graves, he set up these stones in his garden, called the one Goro-izi, and the other Tora-no-izi, and took care to keep them sheltered from wet, and to have them frequently cleaned to prevent decay.

His second son, Inaba-foso, from whom Inaba-yetchou-no-kami is descended in a direct line, being desirous of having one of these stones, for the purpose of placing it in his garden, his father gave him the Tora-no-izi. This was in the time of Dayou-in-sama, about one hundred and ten years ago.

After the death of Inaba-foso, no care was taken of this stone, which was at length so completely covered with earth, that nobody knew where it lay. Since that time, (if we may believe the popular rumours recorded in manuscripts), the house of Yetchou-no-kami has been afflicted with extraordinary calamities : the children born in it could not be reared, but all died young.

The priests who were consulted on the subject, ascribed these misfortunes to the Tora-no-izi. Search was made for it in the house and garden, but for a



long time to no purpose. At length a dealer in wood, a very aged man, recollected that it must be under ground in a certain place in the garden which he pointed out. On that spot was actually found, at a considerable depth, a stone which proved to be the Tora-no-izi. The woodman was ordered to put it into his cart and carry it to the temple; but he refused, alleging that he was apprehensive of some bad consequences, and besides, it was not his business, but that of a stone-cutter. Minesima-tokiyemon, the mason, was accordingly sent for.

The preceding night this man had dreamt that a very beautiful woman had stepped up to him and whispered in his ear: "To-morrow some thing belonging to my body will be committed to thy charge; handle it, I pray thee, with great care."

Next day, when he was sent for to the house of Yetchou-no-kami, and had received orders to remove the stone, he recollected his dream, and executed the commission with great caution. He had no doubt that the female who had appeared to him was Tora herself.

After the removal of the stone to the temple, there was an end of the prodigies at Yetchou-no-kami's. When eleven years old he was placed about the person of the heir-apparent, afterwards Djogoun, to bear him company. It was he who gave Giobou-tcho, uncle to the Djogoun, and grandfather of the present heir-apparent, the bold answer which is recorded in the *Ken-dai-gen-pi-rok*, and has been introduced in a preceding page.

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At the entrance of the palace is to be seen a sabre with a long hilt enriched with mother-of-pearl: it belonged to Dayou-in-sama, the third Djogoun. One day when this prince was hunting, a wild boar of enormous size, which had just been wounded, rushed furiously upon several of the hunters. The Djogoun armed with this sabre boldly went to meet the animal, and cleft him in two with a single blow. Ever afterwards he caused this sabre to be borne before his *norimon*, whenever he went abroad. This practice was discontinued at the death of the Djogoun.

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When O-ka-yetchezen-no-kami was appointed governor of Yedo, he sought out all such persons as excelled in any art or science, but principally in arithmetic. He designed one of the latter for the Djogoun, to be employed in the chamber of accounts. His choice fell upon Noda-bounso. Yetchezen sent for him, and told him that having been informed that he was one of the ablest arithmeticians of Yedo, he wished to propose a question to him. Bounso expected some intricate calculation, when the governor asked the quotient of one hundred divided by two. The former, sensible that to return an immediate answer to so simple a question would be to throw a sort of reflection on its absurdity, asked in consequence for his tablets, made the calculation, and replied fifty. Yetchezen-no-kami commended him and said: "Had you answered at once I should have formed a bad idea of your politeness. At present I see that you act in every point with discretion: the Djogoun wants such a man as you." He appointed him first arithmetician; in the sequel Bounso became inspector of the chamber of accounts, and he continues annually to obtain promotion.

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Fota-sagami-no-kami, at present first counsellor of state, has in his district the mountain of Masakado-yama or Siomon-san, which was invested in the first year *Ten-ke* (938), by Faïra-no-madja-kado, a descendant of Kivan-mou-ten-o.

During the reign of the third Djogoun, Dayou-in-sama, the first counsellor of state, Fota-kosouki-no-ski, obtained a revenue of one hundred and eighty thousand *kokf* (£90,000 sterling), and the rank of Tchou-si-no-djosio: he was the favourite of the Djogoun.

The chief bailiff of the village of Sagoura-ma-tche, named Odomo-sogo, had about this time a quarrel with a servant of Kosouki-no-ski. The latter was so incensed at it that he caused Sogo to be seized, and himself and all his family to be fastened to crosses on the summit of the mountain of Masa-kado-yama, and pierced with pikes. Boutchosi, his uncle, a priest of the temple, was beheaded. On reaching the place of execution, he was at first quite outrageous, but afterwards becoming more calm and resigned to his fate, he said: "This prince is a barbarian, to treat me thus, who am a priest and have had no hand whatever in the actions of my nephew. Never was there an instance of such



injustice. But let him beware ; in three years, or if the term be shorter, in one hundred days, he and his will be punished."

Kosouki-no-ski set out soon afterwards from Yedo for his district, without giving notice of his departure agreeably to the order which he had received. The Djogoun was incensed, confiscated his country and his mansion, and gave the direction of it to the prince of Awa. After the decease of the Djogoun, Kosouki died in the province of Awa. It is related that when he left Yedo without notice, the soul of Sogo, beaming with joy, led his horse by the bridle.

Fota-sagami-no-kami, a descendant of Kosouki, after many years obtained, through the favour of the Djogoun, a grant of the same country, but with a diminished revenue of eighty thousand *kokf* (£40,000). He made the old mansion his residence, and built the temple of Sogo-no-miya, to appease the soul of Sogo, and afterwards the temple of Fodjou-in.

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Though the Djogoun, Yeye-sige, had been honoured at his birth with the name of Take-tcheyo, a name which Gongin had borne in his youth, the sequel shewed that the fears of Yosi-moune were well founded. After he had entirely exhausted himself by the excessive indulgence of his passion for women and strong liquors, he became almost an idiot. As it was a crime to call him so, the people applied to him the term *am pontan*, which is the name of an herb that is said to take away the senses for some time. Yeye-sige had two sons, Yee-farou, who succeeded him, and Kounai-kio-sige-yosi, who is still living (1782), and who is said to have for his wife the most beautiful and amiable woman in the whole empire.

In their infancy, Yeye-sige ordered Sono-tsousima, prince of Tsousima to send to China for some of the carp that are caught below the cascade of Roumon-no-taki. It is asserted that if these carp are burned, the ashes mixed with water, and children washed with it, the small-pox, when they have it, is extremely favourable, not attended with any danger, and leaves no marks. When the carp had arrived from China, Yeye-sige ordered them to be prepared in the manner just mentioned, and the bodies of his two sons to be washed every season in the water in which the ashes were mixed.



Yeye-sige, dying after a long and painful illness, was succeeded by his eldest son, who ascended the throne in the tenth year *Fore-ki* (1760).

### YEE-FAROU, TENTH DJOGOUN.

MINAMOTTO-NO YEE-FAROU enjoys the reputation of being a good prince. The remarkable occurrences of his reign are as follows:

In the third year *Mi-wa* (1766), Yamagata-daini plotted a conspiracy, in which the court of the Daïri is said to have been implicated. Takafasi-bountchou, the physician, and Takeno-outche-tchouan were engaged with him: the latter was an excellent soldier, and a man of prepossessing person and agreeable conversation. After consulting with Fousi-oumon, an officer of high reputation, they were convinced that they had not among them a person of sufficient influence to ensure the success of the enterprise. They found that they wanted a distinguished leader, whose name was capable of infusing the utmost confidence into the conspirators, and they considered to which of the servants of the Daïri they ought to apply in preference.

Tchouan, who had gained many friends at the court of the Daïri during his long residence at Miyako, observed, that Okamoto-toan, a physician of Miyako, was, as well as himself, "an intimate friend of Tokdaisi-no-dainagon, a servant of the Daïri, a man of great bravery and abilities, who had often declared in their hearing, that he was ashamed of living in such a mean way with the Daïri, while the Djogoun, nay even the princes, lived in greater splendour than the Daïri himself; and, that if he had sufficient strength he would overthrow the government." They in consequence directed Okamoto-toan to communicate their design to him, in hopes that if he entered into it, they would obtain a written permission from the Daïri.

Fousi-oumon proposed to Tchouan to send for Toan to Yedo. Tchouan, approving this plan, dispatched a messenger to Miyako with a letter containing three *kobans* for travelling expenses. Yamagata-itsouki, the elder brother of Yamagata-daini, was summoned from the province of Kai. Fakami-kasousa, a



priest of the temple of Miwa, and his son Fakami-sinanou, accompanied him, and fixed their residence in the street of Regansima.

Many other persons entered into a written engagement, signed with their blood, to join in this enterprise. Among the principal of these were, Oda-mino-no-kami, prince of Koots-ki, possessing a revenue of two *mankokf*, (£10,000); his son Faïrozitche; his cousin, Oda-tchousima-no-kami, one of the lowest class of princes, whose revenue was only two thousand seven hundred *kokf* (£1,350); Sikibou, son of Tchousima-no-kami, and several others of inferior rank.

Makita-gisaïmon, secretary to Mino-no-kami, endeavoured to dissuade his master, representing to him that Oda-no-nobou-naga, one of his ancestors, had been a great friend of Gongin's, who had conferred lands and wealth on his relatives, after they had been stripped of their possessions by Taïko; that for this reason it would be an unworthy action in him to draw the bow against the descendants of that great Djogoun; that Youïno-djosits, a man of great abilities, was nevertheless unable to make himself master of the castle of Yedo; that Mirabasi-tchouya, notwithstanding his courage had been taken without fighting; that Bountchou, Tchouan, Oyonou, and Toan, though men of talent, were not to be compared with Djosits and Tchouya; that the project was too dangerous, and if it proved unsuccessful, would cost him his possessions and his life. Mino-no-kami, incensed at these representations, called him a cowardly ignorant fellow, compared him to the frogs in a well which have no idea of the immensity of the ocean, and forbade him ever to appear again in his presence. The secretary wept bitterly, complaining that his master would not follow good advice, abstained from eating and drinking, and died in twenty-one days.

The conspirators resolved to commence operations by setting fire to Yedo by means of fire-works, which they ordered Miyasawa-sunso and Momonoï-kiouma to prepare: but Simisou-risou assured them, that those men were not skilful enough to make such fire-works as they would require for the execution of their design. He added, that for this purpose it would be necessary to bring to Yedo Asakousa-rouwan, a servant of the prince of Amagasaki, and several of his companions. Daïni agreed to this proposal; and Oumon insisted that they ought first to procure a large stock of rice.

In this stage of the business, Imamura-gensi, Naito-gensiro, Sigeyama-



rogouea and Tateki-krobe, entered into the conspiracy. The first three were servants to Abe-iyo-no-kami, counsellor of state ; they offered gold, silver, and whatever else was wanting, and thereby gained the confidence of the ring-leaders, who acquainted them with their whole plan. These men also signed the engagement with their blood, declaring, that if they were trusted, they would do their utmost to seduce all their companions. They were believed, and all the particulars of the plot were communicated to them.

Oumon, having sent for Yawataya-densaïmon, the rice-merchant, requested him to lend him a large sum of money for an affair of importance. The other, wishing to know the purpose to which he alluded, Oumon replied, that he wanted it to buy rice ; that, as the season was unfavourable, the crop that year would be small, and the price would be very high. " Buy up all you can," added he, " and store it away in your warehouses ; the price will rise every day, and this will be a profitable speculation for you and me." Agreeably to this advice, Yawataya bought up all the rice he could meet with in Yedo, and brought it in vessels to Sinigawa, to the amount of four hundred thousand bales.

Okamoto-toan, who lived at Miyako, was in mourning for his wife, and confined himself to his house without going abroad, when he received Tchouan's letter. He opened it: it contained, as usual, nothing but an invitation to come to Yedo, to confer on matters respecting which it did not enter into any particulars, with an offer of three *kobans* for the expenses of the journey. This invitation puzzled him ; he resolved, however, to set out the next day with the messenger, and to leave his house in the care of his faithful servant, Zatcho. Before his departure, he went to take leave of his friend, Tokdaïsi-no-dainagon, and to inform him of his journey to Yedo. The latter took pen and paper, and composed some verses, which he gave to Toan, requesting him to deliver them to Tchouan on his arrival at Yedo.

Toan travelled day and night, and was soon at Yedo. He proceeded directly to the house of Daïni, who lived in the street, Nagasawa-tcho, and with whom Tchouan lodged. While the servant was announcing his name, there came thither one Takatsouki-no-zezo, who had been appointed to form connexions at Osaka, and who brought intelligence that every thing was going on as well as could be wished. Toan was warmly welcomed by Daïni and Tchouan, and



conducted into an inner apartment: he began by acquainting them with the death of his wife, and after receiving their compliments of condolence, he took from his pocket-book the paper given to him by Tokdaïsi-no-dainagon, and delivered it to Tchouan, who, on opening it, found these verses:

Wa sa rou gou sa

Wa sourou rou ta ne no

A ri mo tsou re

Wa re wa wa sou re nou

Mou ka si nari keru.

These lines have a double signification, which constitutes the beauty of poetry in Japan. According to one they mean:

“The plant *gousa*, which is at present forgotten, bears abundance of fruit: I well remember how highly it was esteemed in former times.”

Taken the other way, which conveys the real meaning of the writer, they signify:

“Though at the present day people yet wear arms, they have forgotten how to fight: I still recollect how we formerly used them.”

Tchouan, on reading these lines, wept for joy, and declared that if the enterprise should succeed, Tokdaïsi should be placed upon the throne. Tchouan and Daïni informed Toan, that they had sent for him to Yedo, to request him to beg Tokdaïsi to obtain for them from the Daïri a written order to excite revolt at Yedo, with a view to give a degree of legitimacy to their undertaking, and to secure them from being treated as outlaws and rebels. Toan promised to speak to him in private on the subject, after his return to Miyako, and to inform them immediately of the result of this interview, after which they might come themselves and concert farther proceedings with him.

The garden of Mino-no-kami at Yedo, in the place Akasaka-tame-ike, near a large pond, was that evening the place of rendezvous. More than one hundred of the conspirators met there to deliberate on their project. It was on this occasion that Toan first became acquainted with Mino-no-kami. Tchouan related to the prince, that Toan was charged with the direction of the conspiracy at Miyako, and that Tokdaïsi, would, in all probability, join their ranks. In support of this opinion, he took the verses from his pocket-



book, and showed them to the company, who all drew from them the same conclusion.

It is related, that at this meeting a great noise was heard in the garden. Some persons ran with a light to see whence it proceeded, and found a serpent, upwards of ten feet long, coiled round a branch of a pine-tree, at the foot of which were a number of frogs apparently engaged with the reptile. The wind was very high. An unknown bird descended from the atmosphere and carried away the serpent; the frogs immediately plunged into the pond, from the surface of which rose a yellowish vapour. All the conspirators were astonished and terrified at this event. Daïni and Oumon were silent. The brother of the former said to him: "You have seen this prodigy; it is a sinister omen. There will be traitors among us by whom we shall be betrayed." "I view it in a more favourable light," replied Oumon; "all serpents feed upon frogs; but here the frogs were so numerous, that the serpent was unable to cope with them. The unknown bird, which came and carried it off, denotes that we shall make ourselves masters of Yedo." The conspirators, cheered by this explanation, returned to their respective homes.

Abe-iyô-no-kami, the counsellor of state in ordinary, being informed that Yamagata-daïni and Fousi-oumon had for some time past held secret meetings, which were attended by a great number of persons, sent for the three servants of whom mention has been made above, and ordered them to use all possible means to obtain admittance to these meetings, and to ascertain their nature and object. They succeeded beyond their expectations. On enrolling themselves among the conspirators, they had promised implicit obedience, and had subscribed their engagement with their blood, which gained them the entire confidence of Daïni and Oumon. They were present at the conference in the evening just mentioned, and disclosed to their master all that had passed. He shuddered at the recital, and enjoined secrecy.

There was a mine at Youkounou-ginsan, in the province of Tamba\*. Yaski, servant to Tominaga-dozi, a disciple of Daïni's, was sent thither to seduce the workmen. He knew that they were not at liberty to leave the mine: he nevertheless sent them money, victuals, and *zakki*, and when he had thus won

\* A small central province of Nifon, to the north of Farima, and to the south of Tan-go.



their confidence and that of their overseer, he told them, that he had just received information, in a letter from his master, that a gold mine had been discovered in the mountain of Nikosan, near the tomb of Gongin; that the Djogoun had granted him permission to work it, but he was in want of skilful miners, and was therefore directed to take ten or twelve of them along with him to Yedo. The overseer observed, that this could not be done without difficulty, but if he would give the men double pay, they would run away in the night. To this he agreed, and engaged ten miners and two carpenters, who secretly carried the necessary implements to the houses of their friends, whence they fetched them at night, and fled with Yaski to Yedo. It was a very dark, tempestuous, and rainy night, when they reached the house of Daïni, who received them in a friendly manner, gave them something to eat and drink, and conducted them to Oda-mino-no-kami. Genba and Tanomo, his secretaries, assigned to them, for their habitation, an empty house, surrounded with a bamboo fence, to prevent them from leaving it. "You are brought hither," said Genba, "at the instance of Oda-mino-no-kami, who has good intentions: what he requires of you is to make a secret way underground by which he may escape in case of need." They undertook the job, and declared their willingness to set about it immediately. He shewed them the place, on which they fell to work, and had soon advanced to the distance of three streets, whence they continued their operations to the interior of the place, close to the apartments of the hereditary prince, supporting the passage on either side with shores and rafters.

At the commencement of the conspiracy, Daïni had consulted two able military officers, Sato-gendeïyou and Momono-i-kiouma, respecting the means of gaining possession of Yedo. The former was always in want of money, and incessantly applying for more. Daïni was at length curious to know how he spent it; and finding that he applied it to his personal expenses, he refused any farther supply, and thought no more about him. Gendeïyou, exasperated at this treatment, complained of it to Kiouma and Miyasawa-sunso, representing that the enterprise could not possibly succeed, and that it would be better to disclose the plot to the first minister of state: they agreed to do so, in hopes of being rewarded by the Djogoun, and violated their oath. Kiouma and Sunso, accordingly, went to the house of Matsdaïra-oukon-no-



siogin, the first counsellor of state. He was at the palace: they, therefore wrote a letter, which they sealed, and waited at the gate of entrance, where they were joined by Gendeïyo. When the counsellor of state arrived, they gave the letter to one of his attendants, who delivered it to his master in his *norimon*. Oukon-no-siogin, after reading it, desired them to walk in, and told them, that as it related to a matter of such importance, and which demanded a minute investigation, it was his duty to secure their persons. He immediately ordered them to be put in irons, and closely watched in an apartment, as though it were a prison.

After mature consideration, he sent the next day for Abe-iyo-no-kami, showed him the letter, and told him that he had detained the three informers. He represented to him, that if the examination were to take place in public, the conspirators, apprized of the discovery of their design, might accelerate its execution, and that it would be better to keep the matter as private as possible till all the accomplices should be apprehended. Iyo-no-kami replied, that he had long been acquainted with the whole affair; that three of his people had gained admittance among the conspirators, and informed him of all their proceedings, and that he coincided with him in regard to the propriety of secrecy, till they should have secured Daïni and Oumon. To accomplish this object, he ordered his three servants to entice Oumon into the street of the courtezans, at Yosiwara, and there to secure his person in the manner which he minutely described, recommending to them to be careful not to hurt him.

Daïni and Oumon knew not that their plot was discovered. The former repaired with Tchouan, Tchekawa-zezo, and Tateki-krobe, to Sinigawa, to divide their accomplices between the houses of Foucho and Fakoni, while Oumon and Itsouki remained at home to superintend matters in Daïni's absence. Gensi and Rogouea found Oumon, who had caught a cold, in bed. They advised him to rise and take a walk with them to amuse himself. Itsouki urged him to the same effect, assuring him that he should not mind being left alone to take care of the house. Oumon at length consented, and dressed himself, on which all three went to the house of pleasure at Kikioya. The landlord provided a good dinner, and meanwhile sent for Kasousa, Yosino, and Segawa, three female favourites of Rogouea, Oumon, and Gensi, with whom they drank copiously, and then proceeded to the house where those



girls lived. Kifadje, the chief domestic, offered Oumon a large plate full of all sorts of delicacies, and several young females came to bear them company, playing on the *samsi*, and dancing. While they were amusing themselves, Rogouea, having gone into another apartment, wrapped himself entirely, with the exception of his head, in a counterpane of red *gilam*, and returned in this state to the company, saying, that it was the devil's dress, that he would run after them, and whoever he should first touch, should be obliged to take his place. The game began, and each strove to avoid him, but at length he touched Oumon's mistress. According to the conditions of the game she should have taken Rogouea's place, but she begged to be excused: Rogouea affected to insist on her compliance, till Oumon offered himself in her stead. As this was just what Rogouea wanted, he made no objection. Oumon was therefore wrapped in the counterpane, which was strongly bound on with cords: then, on a signal which Rogouea gave by whistling on a flageolet, several persons entered and seized Oumon. The latter was exasperated to the highest degree against Rogouea and Genso, and protested, that if he could have foreseen their treachery, he would certainly have killed them. They then put him into a *nagemout*, or box, which was tied with a thick rope, and in this manner he was conveyed to the house of Iyo-no-kami, who immediately dispatched emissaries to secure Daïni also. The chief officer, Tsoutsoumi-sadeïmon, marched before, followed by Soumoto-goroski, and after him Araki-tchosits, each accompanied by sixty persons: they entered the house, but found there Itsouki only, who told them that Daïni and Tchouan were at Souraga, and that Oumon had gone out for a walk, and was not yet returned. They secured Itsouki, searched the whole house, locked it up, put seals upon the door, and left it under the care of the officer of the ward.

Simisou-risou, the physician, seeing so many people go into the house, conceived that the plot was discovered, and hastily opening Daïni's writing-desk, took out of it a paper, supposing it to be the engagement signed by the conspirators, and escaped by the back door.

Without stopping to examine the paper, Risou ran to the house of Iyo-no-kami, and desired to speak with the counsellor of state. Being admitted to his presence, he declared that Daïni and Oumon had formed a plot for the destruction of Yedo; that he had unfortunately been prevailed upon to join them, but



foreseeing that their plan could not succeed, he had secured the written engagement entered into by the conspirators, with the intention of delivering it to the government; that he had accordingly come for the purpose of giving it to him, and hoped his repentance and the important service he was rendering to the state would obtain him his pardon. This Iyo-no-kami at first promised him: but, on opening the paper he found, instead of the expected document, a receipt for making tea. Enraged at the deception practised upon him he sent Risou to prison. Every thing connected with this affair being known to the three servants of Iyo-no-kami, the news of it soon spread.

The chief officers, after seizing Itsouki, set out for Sourouga, where, as they were informed, they should find Daïni and Tchoan. These two conspirators having proceeded thither with Zezo and Krobe, their accomplices, had stopped a night at Kanagawa at the house of the host Oyamaya-tanbi. They had bathed and were at supper in the hall, when the officers arrived at Kanagawa, and learning that the persons of whom they were in search were still there, they surrounded the house. They were seized without difficulty, bound with cords, thrown into carts over which nets were fastened, and in this state carried to the residence of the governor of Yedo, which they reached about ten o'clock.

Asakoura-rouwan, the physician, a skilful mechanic, was in the service of Mats-daira-tolomi-no-kami, prince of Amagasaki, who transmitted orders to his secretary to arrest him and send him to Yedo. He was carried thither in a *norimon* enveloped with a net, and committed to the custody of the prince.

The governors had orders to seize Toan; they accordingly caused him to be apprehended by their people, who left him in the care of the officer of Goko-street.

Tchouan, Oumon, and Daïni, having been examined by Oukon-no-siogin and Iyo-no-kami, counsellors of state, and their declarations corresponding with the deposition of the three servants of the latter, it was deemed unnecessary to continue the interrogatories. Tchouan, Daïni, and Genba, were sent to prison; as for Oumon, a very strong and resolute man, they were obliged to construct for him a kind of separate prison, called *fakoro*, made of deal planks, two inches thick, joined together with iron plates, and covered on all sides with plates of the same metal in the form of crosses. Here he was kept strictly guarded about a year, during which time search was made at neighbouring sea-



ports for his accomplices, but without effect. At length in the following year, the counsellors of state resolved to bring the affair to an issue.

On the 21st of the 8th month of the 4th year *Tenwa* (1767), Abe-iyo-no-kami read the sentence in presence of Tsoutsou-iyamatto-no-kami and Naïto-sikara. Oumon and Daïni were beheaded; the other accused persons were banished, removed from their posts, or reduced to inferior stations, according to the part which they appeared to have taken in the conspiracy. A list of these condemnations is given below \*.

Some writers allow, that so mild a sentence reflects great honour on the humanity of Abe-iyo-no-kami; others ascribe it to the fear excited by the rela-

\* Fousi-oumon was decapitated, and his head set up at Sinagawa.

Yamagata-daïni, beheaded.

Takeno-tchouan, banished to an island.

Miyasawa-sunso, Momono-i-kiouma, Sato-gendeïyou and Simisou-risou, exhibited in public three successive days with their hands tied behind them, and then banished to an island.

Yamagata-itsouki, banished.

Oda-mino-kami, was forbidden to go beyond his own garden, and all his property was confiscated.

Oda-yawo-zitche had a revenue of two *mankokf* assigned him elsewhere. He was looked upon as innocent, and as having been led astray by his father. He had one *mankokf* in the province of Ozou, and the other in the province of Dewa, where the land is of bad quality.

Oda-tchousima-no-kami was deprived of his place.

Oda-sikibou was removed to another post.

Baïso, high-priest of Sofokousi, was banished.

Yosida-genba, after a long confinement in prison, was ordered to rip himself up. His house and effects were confiscated.

Tsouda-tanomo, Seki-no-sadayemon, Matsbara-todayou, Tsouda-djozo, and Matsou-gensiro, were banished *grievously*, that is to say, from the dominions of the Djogoun.

Itchekawa-zezo, Tateki-krobe, Sawata-bounsi, and Asakoura-rouwan, banished.

Yosimi-tchouyemon and Foukousima-denso, servants, the one to Misino-iki-no-kami, the other to the prince of Yosida, punished by their masters.

The three servants of Abe-iyo-no-kami, having entered into the conspiracy from no other motive than to discover it, could not be considered as guilty.

Yosida-fatziso and Teramisaka-yoyemon were not found guilty.

Makita-gisaïmon, secretary to Oda-mino-no-kami, was much regretted. Had he lived he would have been rewarded for his good advice, and taken into the service of the Djogoun.

Takami-kasoua and Takami-sinanou were pronounced innocent, and had permission to return home.

Takafasi-bountchou and Yawataya-densaïmon were found innocent and set at liberty.

Yasoube, servant to Yamagata-daïni; Magotsi-che, servant to Itsouki; Tominaga-dozi, disciple to Daïni, and Yaski, servant to Dozi, were judged innocent, and had permission to return to their homes.



tives of the conspirators, and assert, that Okamata-toan was acquitted from deference to the Daïri and apprehension of his resentment.

Yawataya-densaïmon, the rice merchant, a just and pious man, was the son of a poor labourer. After his father's death, his mother kept him with her for two years, but poverty at length obliged her to put him to service, and to retire secretly from Yedo to enter herself into the service of a priest near Kokera. Densaïmon, deeply afflicted at the flight of his mother, often went into the temples to pray to the gods that he might find her again. Oumon had assisted him in his search, and at length discovered her. Densaïmon was so grateful for this kindness, that after the punishment of the conspirators, he requested permission to inter Oumon's body in the temple of his sect, and to erect a stone over his grave, which was granted. He was suffered to keep the rice which he had purchased, but received orders to sell it as speedily as possible, and derived great profit from the speculation.

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In the beginning of the month of September, 1783, I received from Yedo the following particulars of the dreadful ravages occasioned by the eruption of the volcano, Asama-ga-daki, in the districts of Djozou and Zinzou.

On the 28th of the 6th month of the third year *Ten-mio* (July 27, 1783), at eight o'clock in the morning, there arose in the province of Sinano\*, a very strong east wind, accompanied with a dull noise like that of an earthquake, which increased daily, and foreboded the most disastrous consequences.

On the 4th of the seventh month (August 1st.), there was a tremendous noise and a shock of an earthquake; the walls of the houses cracked and seemed ready to tumble; each successive shock was more violent, till the flames burst forth, with a terrific uproar from the summit of the mountain, followed by a tremendous eruption of sand and stones: though it was broad day, every thing was enveloped in profound darkness, through which the flames alone threw at times a lurid light. Till the 4th of August the mountain never ceased to cast up sand and stones.

\* An extensive central province of the island of Nifon, to the north-west of Kai and of Mousasi, in which Yedo is situated.



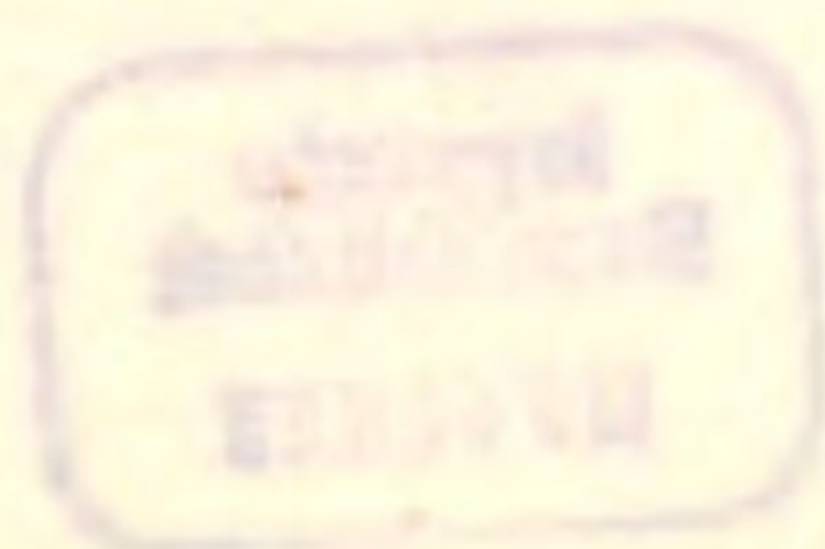


The large village of Sakamoto and several others situated at the foot of the volcano were soon reduced to ashes by the ignited matter which it projected, and by the flames which burst from the earth. The inhabitants fled; but the chasms every where formed by the opening of the ground prevented their escape, and in a moment a great number of persons were swallowed up or consumed by the flames; violent shocks continued to be felt till the 8th of the seventh month, and were perceptible to the distance of twenty or thirty leagues: enormous stones and clouds of sand were carried by the wind toward the east and north.

The water of the rivers Yoko-gawa and Karousawa boiled; the course of the Yone-gawa, one of the largest rivers of Japan, was obstructed, and the boiling water inundated the adjacent country, doing incredible mischief. The bears, hyænas, and other beasts of prey, fled from the mountains, and flocked to the neighbouring villages, where they devoured the inhabitants, or mangled them in a horrible manner. The number of dead bodies floating upon the rivers was incalculable.

About the middle of the same month a more circumstantial account of this phenomenon was transmitted to me from Yedo. It is in substance as follows:—

From the 4th of the seventh month (August 1st.), there was heard, night and day, a rumbling like that of very loud thunder, which gradually increased in violence. On the 5th, a shower of sand and ashes fell on all sides; and on the 6th, the volcano projected at Ouye-wake an immense quantity of stones, some of which were so large that two persons were not able to carry them. Twenty-seven villages were swallowed up, and four only escaped, namely, Matsyeda, Yasouye, Takasakie, and Fousie-oka. At the last of these places there fell a shower of red-hot stones, each weighing four or five ounces. At two o'clock the same day, the mountain of Asama cast forth a torrent of flames and balls of fire; the earth shook in a frightful manner; the whole country was enveloped in darkness, and, though mid-day, it was not to be distinguished from the darkest night. The thunder was so tremendous, that the inhabitants were paralyzed with terror to such a degree as to appear inanimate. About ten o'clock there fell small stones mixed with sand and ashes at Fousie-oka, the ground was covered with them to the depth of eight or nine inches; at





Yasouye they were fourteen or fifteen inches, and at Matsyeda three feet deep. All the growing crops were totally destroyed.

On the 7th, about one o'clock, several rivers became dry: at two a thick vapour was seen at Asouma over the river Tane-gawa, the black muddy water of which boiled up violently. An immense quantity of red-hot stones floating on the surface, gave it the appearance of a torrent of fire. Mokou, one of the life guards, and a great number of men and horses were swept away by the current and cast on shore at Nakanose, or carried along by the river Zin-meï-gawa.

On the 8th, at ten in the morning, a torrent of sulphur, mixed with rocks, large stones and mud, rushing from the mountain, precipitated itself into the river Asouma-gawa, in the districts of Djosou and Gemba-kori, and swelled it so prodigiously, that it overflowed, carried away houses, and laid waste the whole country. The number of persons who perished was immense.

At Zinya-tchekou, on the road to Naya-kama, there were incessant and violent shocks from the 6th to the 8th.

At Sakamoto-tchekou, there was a continued shower of red-hot stones from the 5th to the 6th.

At Fonsio-tchekou, gravel fell in an incessant torrent.

At Kouraye-sawa there fell such a prodigious quantity of red-hot stones, that all the inhabitants perished in the flames, with the exception of the chief magistrate: the exact number of the dead is not known.

On the 9th, about one o'clock, large trees and timbers of houses began to be seen floating on the river of Yedo, which was soon afterwards completely covered with the mangled carcasses of men and beasts. In the country of Zinzou, the devastation extended over a tract of thirty leagues.

At Siomio, Asouma-kori, and Kamawara-moura, at the foot of Mount Asama, all the inhabitants perished excepting seventeen.

Half of the village of Daïzen-moura was carried away by the lava.

The villages of Nisikoubou-moura, Nakaï-moura, Fao-moura, Kousaki-fara-moura, and Matski-moura, totally disappeared.

At the village of Tsoubou-moura, the warehouse of Souki-sayemon was preserved; all the other houses, with the inhabitants, were swept away by the fiery deluge.



The villages of Tsoutchewara-moura, Yokokabe-moura, Koto-moura, Kawato-moura, Fa-moura, Kawafarayou-moura, and Farada-moura, were likewise swept away.

Fifty-seven houses of the village of Misima-moura were swallowed up, and sixteen persons carried away by the torrent, which every where left a sediment of sand of the depth of ten feet.

At Gounba-kori, Kawasima and Fara-moura, out of one hundred and fifty-three houses, six only were left; the others were carried away.

The whole village of Obasi-moura disappeared.

The village of Ono-moura and the guard-house of Mokou, were swept away by a torrent of boiling mud.

The village of Yemaye-moura was completely buried by sand.

Many other villages, besides those here named, either partly disappeared with their inhabitants, or were swept away. It was impossible to determine the number of the dead, and the devastation was incalculable.

The annexed engraving will convey some idea of this tremendous catastrophe.

Fig. 1. The mountain of Asama-yama.

2. Kousats-yama, the origin of the fire.
3. A post, which marks the boundaries of the provinces of Sinano and Kotsouki.
4. A village, at the foot of the mountain, but ten miles distant from its summit.
5. The village of Orprake, where there are hot springs.
6. A mountain twenty miles from Kousats-yama.

On the 24th of the third month of the fourth year *Ten-mio* (May 13th, 1784), Tonoma-yamassiro-no-kami, counsellor of state, returning home from the council with his father, Tonoma-tonomo-no-kami, counsellor in ordinary, and his





Earthquake & Eruption of the Mountain of Asama-yama, in the Province of Simano.

1. Mountain of Asama-yama.

2. Kouas-yama, (origin of the Fire.)

3. Felt which marks the boundaries of the Provinces of Simano & Kiseuiki.

4. Village at the foot of the Mountain, but more than ten miles from its summit.

5. Village of Oryuki, where there are warm springs.

6. Mountain, twenty miles from Kouas-yama.

London, 1782, last year, by R. Schaeffer, in Street.







other colleagues, was assassinated by a *singo-ban*, or soldier of the new guard, named Sanno-sinsayemon, who enjoyed a revenue of five hundred *kokf*. From all the circumstances attending this murder, it is to be presumed that several persons of the highest distinction were privy to, and encouraged, it; and the general hatred which those two counsellors of state had drawn upon themselves serves to confirm this opinion. It is even asserted, that the original intention was to kill the father, to prevent the reform which he and his son, who were in the highest favour with the Djogoun and his family, were successively introducing into the different departments of the state, and by which they had both incurred great odium. But it was considered that, as the father was old, death would naturally soon put a stop to his projects; whereas the son, who was in the prime of life, would have time to carry into effect all the innovations which they had planned; and that, moreover, it would be impossible to inflict a severer blow on the father than by snatching from him his only son. The death of the latter was, in consequence, determined upon.

The counsellors of state, who, as they return to their *norimons*, after the council has broken up, are accustomed to stop on the outside of the third door and converse together, that day separated. The three extraordinary counsellors of state, the prince of Dewa\*, possessing a revenue of twenty-five thousand *kokf*; the prince of Mousadsi†, who has twelve thousand, and the prince of Totomi‡, whose revenue amounts to fifty thousand and thirty-seven *kokf*, left the palace at the same time as Tonoma-yamassiro-no-kami; but as they walked very quickly, they left him at some distance behind them. Sanno-sinsayemon, who was on duty in the hall of Tsouyo-no-mar, seized the opportunity, and running up, gave him a violent cut with his sabre on the arm. Yamassiro had not time to put himself on the defensive and to draw his sabre; he strove, however, to parry the blows of the assassin with the sheath, but received four mortal wounds, which extended him on the floor.

The guards on duty with Sinsayemon, and those from the halls of Naka-no-ma, and Kikio-no-mar, came up on hearing the noise, but so leisurely that there is every reason to believe it to have been their intention to give the assassin time

\* A large province on the north-west coast of the eastern part of Nifon.

† The province in which Yedo is situated.

‡ A small province on the south coast of Nifon, to the west of Mousadsi.



to escape. Meanwhile Matsdaira-fida-no-kami, chief inspector of the palace, a man upwards of sixty years old, seized him from behind, and clasping him in his arms, asked him his motive for committing such a crime. Sinsayemon quietly offered him his sabre, expressing the satisfaction he felt at having executed his design: he was then secured, and committed to the custody of the prince of Farima\*, who possesses a revenue of fifty-one thousand and eighty-nine *kokf*. O-ota-biengo-no-kami turning back, ordered Yamassiro to be lifted into his *norimon*, and accompanied him to his house. Some assert that he had expired before he reached it, and others maintain the contrary.

As it is forbidden, upon pain of death, to draw a sabre in the palace, and this crime is not only punished by the death of the transgressor, but frequently involves his whole family in his fate, a report was circulated that Sanno-sinsayemon was insane. On the second of the fourth month (May 20th), it was signified to him, that Yamassiro had died of his wounds, and that he himself was sentenced to rip himself up. His eyes sparkled with joy on hearing of the death of his enemy, and, after taking leave of his friends, he courageously executed his sentence. His wife, a lady of exquisite beauty, and only twenty-two years of age, when informed of his death, commended his conduct, and plunged a dagger into her bosom with a courage equal to that of her husband.

The body of Yamassiro was privately interred in the night. The hatred and indignation of the people were so violent, that they threw stones from all sides at the coffin, and those who accompanied it. Sanno, on the contrary, became an object of public veneration. He was considered as a victim, who had devoted himself for his country. His grave, on which a stone has been erected as a mark of honour, is visited by all persons of distinction, and by the military, who repair thither to offer up prayers and thanksgiving for the service which he rendered to the state.

Sanno not only participated in the general hatred of Yamassiro, but was also instigated to the act by motives of private revenge. The Djogoun had ordered Tonomo-no-kami to build a mansion at Sagara, in the province of Sagami†. Near this place is the village of Sanno, which belonged to Sinsaye-

\* A small province, situated on the south coast of Nifon, opposite to the island of Sikokf.

† A small province, situated on the south coast of Nifon, to the north of Cape Isou.



mon, and the proximity of which obstructed the execution of the order which Tonomo had received. He proposed to Sanno to exchange it for another; but he, to whose ancestors this village had been granted by Gongin, as a reward for their services, who not only derived from it a considerable revenue, but even bore its name, thought that it would be a disgrace to him to dispose of it, and rejected the proposal for an exchange. Tonomo dissembled his resentment, but so contrived matters, that, about a year afterwards, the Djogoun, at his instigation, expressed to Sanno a wish to possess his village. It was impossible to refuse the sovereign. Sanno, to his great regret, was obliged to comply, and another village was granted to him in exchange. As the Djogoun afterwards gave the village to Tonomo, Sanno inferred from what quarter the blow proceeded, and conceived, in consequence, the most violent animosity.

This was not all; some days afterwards, the Djogoun having gone out to take the diversion of hawking, attended by Yamassiro and Sinsayemon, the latter committed some slight fault; Yamassiro, who had not forgotten the refusal given by Sanno to his father, reprimanded him in the harshest terms, and forbade him to appear for some time at the palace, and in the presence of the Djogoun. This affront raised Sanno's rage to the highest pitch. He resolved to take revenge, to which he was moreover excited by his mother and his wife, who represented to him, that it was better to die with honour than to live covered with shame. He accordingly sought a favourable opportunity, which occurred as I have related, the very day on which he was suffered to return to the palace.

After the affair had been minutely investigated, Sanno's insanity was publicly acknowledged; this procedure pacified his family. The following orders were then proclaimed in the name of the Djogoun:

*"To Matsdaïra-tchousima-no-kami, Chief Inspector.*

*"Tonomo-yamassiro-no-kami has been assassinated by Sanno-sinsayemon, of the new guard: you apprehended the murderer. The Djogoun acknowledges that you have rendered an important service in thus preventing the disturbances which such an event might have occasioned: as a reward for it your revenues are increased two hundred *kokf*."*



This order was read at the palace, in the hall of Fiyonoma, in presence of the counsellors of state. His salary amounted previously to one thousand *kokf*.

*“ To the Second Inspectors, Ino-ouye-soudjo-no-kami, whose revenue is fifteen hundred kokf ; Ando-gosayemon, who has three hundred bales of rice ; and Tchouye-yosi-sinsayemon, who has two hundred.*

*“ When the counsellors of state were leaving the palace on the 24th of last month, Tonomo-yamassiro-no-kami was grievously wounded near the hall of Kikio-no-mar, by Sanno-sinsayemon, one of the new guard, who is become insane : you were present, and did not hasten so quickly as you ought to have done to seize the assassin. Yamassiro, who defended himself with the sheath of his sabre, is dead in consequence of his wounds. As inspectors it was your duty to prevent this misfortune ; you are, therefore, forbidden to appear at the palace till further orders.”*

Ando-goyasemon and Yosi-sinsayemon had but a small salary, because their fathers were yet living, and both in the service of the Djogoun.

*“ To the Sub-Inspectors. Atobe Daïsin, who has two thousand five hundred kokf, and Matsdaïra-tamiya, who has five hundred.*

*“ On the 24th of last month, when the counsellors of state were quitting the palace, Sanno-sinsayemon, one of the new guard, who is become insane, grievously wounded Tonomo-yamassiro-no-kami. You were in the hall of Nakanoma. You say, that when you saw the assassin running with his drawn sabre towards the hall of Kikio-no-mar, you ran after him ; but Matsdaïra-tchousima-no-kami, who apprehended him, was farther from him than you. You might have saved Yamassiro, who was obliged to defend himself with the sheath of his sabre, and died of his wounds. As inspectors it was your duty to prevent this misfortune : as a punishment for your negligence, you are dismissed from your places.”*



*“ To Bannin-rokousabro, Ikai-grobe, Tasawa-dinsayemon, and Sirai-tchikara, of the New Guard.*

“ When the counsellors of state were returning, on the 24th of last month, from the palace, &c. &c.

“ You were on guard with Sinsayemon. You saw him rise and run towards the hall of Nakanoma: you at first followed him, but turned back, because no person was left at the guard-house. This is not a sufficient excuse. When you saw him rise and draw his sabre, you ought to have seized and stopped him. As a punishment for your negligence you are dismissed from your places.”

These three orders were communicated to those whom they concerned, in the house of Kanno-totomi-no-kami, extraordinary counsellor of state, in the presence of the sub-inspector, Yamagawa-simosa-no-kami.

*“ To the First Inspectors, Fisamats-tsikouzen-no-kami, having twelve hundred kof; and Atakino-osoumi-no-kami, who has the like revenue.*

“ When the counsellors of state were returning, on the 24th of last month, from the palace, &c. &c.

“ Sinsayemon drew his sabre. You were in the hall of Tsouye-no-mar, and saw him. You ought to have seized him. Through your negligence Tonomayamassiro-no-kami received several wounds, which occasioned his death. As a punishment you are forbidden to appear at the palace till farther orders.”

This order was signified to them at the residence of the prince of Kasousa \*, counsellor of state in ordinary, in the presence of the first inspector O-oyatotomi-no-kami.

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Though I left Japan in the month of November, 1784, my correspondence with that country, during my residence in India, enables me to subjoin the following particulars:

\* A small province in the south-east part of Nifon, to the north of Cape Awa.



The Djogoun Yee-farou died on the 8th of the 9th month of the 6th year *Ten-mio* (1786), and was interred in the temple of Ouyeno at Yedo. After his death the priests gave to him the name of Sun-mio-in.

Yee-farou had six children:—1. A daughter, who died young. 2. A daughter, married to the prince of Owari, and since dead. 3. A son, Yee-moto, elected heir-apparent, but died on the 24th of the second month of the eighth year *An-ye* (April 10, 1779), as it is said, of a spitting of blood, occasioned by falling with his horse down a precipice while hunting. 4. A son, who died at the age of three years. 5. An adopted daughter, married in the fourth month of the third year *Ten-mio* (May 1783), to the son of the prince of Kidjo. 6. An adopted son, the reigning Djogoun.

### YEYE-NARI, ELEVENTH DJOGOUN.

Minamoto-no-yeye-nari, grandson of Moune-kore, fourth son of Yosi-moune, and adopted by Yee-farou, was then betrothed to the daughter of Matsdaïra-satsouma-no-kami-sige-fide, who possesses a revenue of seven hundred and seventy-eight thousand *kokf*. The Djogouns always strive to secure the attachment of these princes by marriages; and this was the principal cause of his adoption.

On the 29th of the first month of the eighth year *Ten-mei*, (March 6th, 1788), at three o'clock in the morning, a terrible conflagration broke out at Miyako, and continued till the 1st of the second month (March 8th), and reduced that splendid city to ashes. This disaster is ascribed to the imprudence of a maid-servant, who fell asleep near a lighted furnace, and whose sleeve caught fire. Roused all at once, she hastily stripped off her robe, and threw it from her against the paper partition, to which the flames communicated. The whole house was soon in a blaze. Unluckily the wind was just then very high; and as the houses at Miyako are mostly built of planks, and covered with shingles, the wind blew the burning materials in every direction, so that, in less than



an hour, the city was on fire in more than sixty places, and it was impossible to extinguish the conflagration. The whole city was soon in flames, and the terrified inhabitants relinquished all thoughts of saving any thing but their lives.

The Daïri was obliged to quit his palace, and retired to the temple of Sinio-gamo. The streets through which he had to pass were crowded with people, and in order to clear the way, his guards were necessitated to kill more than a thousand persons.

The fire commenced in the south-east part of the city, to the east of the river Gosio. The wind, which blew with great violence from the east, soon carried the flames from the other side of the river, and of the bridge of Gosio-basi, westward to the great temples of Figasi, Fonguan-si, and Tosi. It then veered to the west, which drove the fire into the heart of the city; and afterwards changed to the south-east, when the whole north-west part, with the castle, and the residences of the chief judge and governors, were consumed. The wind once more changed, and blew from the north-west with increased fury; the flames, in consequence, spread all around, and destroyed what was yet left, with the castle of the Daïri and all his palaces. After this it again turned, and blew towards the river Gosio. Every thing was nearly consumed, and the fire had raged for three whole days, when it was at length subdued. Nothing was left standing but part of the exterior walls of the castle; all the other buildings, the rice warehouses, and magazines, that were said to be fire-proof, fell a prey to the flames.

The Daïri, who, when he perceived that his palace was in danger, had retired with his whole court towards the temple of Simo-gamo, situated at the distance of a mile to the north-east of the city, was forced by the thick smoke and the burning brands blown about by the wind, to turn off more to the east, to the temple of Sogo-in, a mile and a half distant; but thinking himself still unsafe, he left that place, and proceeded to the temple on the high mountain of Yeï-san, three miles to the north-east of Miyako, which he still makes his residence, having the two governors of Miyako for door-keepers. His people saved as much as they possibly could of his most valuable effects; but seven spacious store-houses, full of money, curiosities, works of art, and rich stuffs, were consumed by the flames.



The want and distress occasioned by this disaster surpass description. The rice and provisions brought from the neighbouring country for the relief of the inhabitants were carried off by force, on the arrival of the vessels, by the famishing multitude. Not the smallest piece of wood or bamboo was left for the erection of hovels or tents, so that the inhabitants were forced to pass the night in the open air. The temples were filled with the servants of the Daïri and other persons of distinction. Of this extensive and magnificent city, so populous and so flourishing, the capital of the empire, and the centre of commerce, the streets of which amounted to four thousand, and where the wealthiest merchants had their establishments, nothing was left but the walls on the south-west; on the north-west, only a few houses; a temple of the national religion of Japan on the east, and another of the Buddhists on the north-north-east.

Messengers were dispatched in haste to Yedo with intelligence of this disaster. They were directed to give information that the palace of the Daïri had been reduced to ashes, and that this prince solicited succour in order to rebuild it. At Miyako a prohibition was published, forbidding any person whatever to build, or do any kind of work for himself, till the Daïri was provided with a suitable residence. At Osaka it was likewise forbidden to work in wood or bamboo, or to execute any kind of gilding, till the palace of the Daïri should be rebuilt, and furnished with every thing necessary.

The fire continued to lurk under the ruins, and it was not completely extinguished in the evening of the 12th of March, notwithstanding the heavy rain which began to fall on the 11th, and lasted upwards of twenty-four hours.

According to another account, it was not to the mountain of Yeïsan, but to the temple of Sore-eng-ingoso, to the east-south-east, that the Daïri repaired, when forced to shift his quarters for the third time. When he first quitted his palace and the city at the beginning of the conflagration, he was in his ordinary carriage which was drawn by oxen, surrounded by his people with drawn sabres in their hands, and by his wives and concubines, armed with sheathed sabres: but being pursued by the fire, and finding the pace of the oxen too slow to secure him from the rapid progress of the flames, he resolved to alight and make his escape on foot. It is customary to pick the rice dressed for the Daïri's use grain by grain with a small stick: the plates, dishes, bowls, and



other table utensils are broken as soon as he has done with them: in like manner the pots and culinary utensils in which his food is prepared, are used only once, and then changed for others; but, in the general consternation caused by so dreadful a calamity, these different customs could not be strictly observed. The Daïri was therefore obliged to live for two days on common rice, and his cooks during all that time were forced to use the same utensils.

The prohibition to sell and to work up materials for re-building the houses, before a new palace should be finished for the Daïri, was mitigated, from an apprehension lest great part of the inhabitants should retire and settle in the adjacent provinces. The prohibition itself was not indeed repealed; but, for the encouragement of the inhabitants, they were permitted to receive and employ the materials which their friends might send them from the environs by way of presents. In consequence of this permission, all who possessed the means were at liberty to procure for money whatever they had occasion for.

It is impossible to state precisely the number of victims who perished in this fatal catastrophe. It was fortunate that the fire did not break out till it was nearly light; had it begun in the middle of the night, the loss of lives would have been much greater.

Mankind in general are disposed to ascribe all extraordinary events to supernatural causes: thus, there were persons who asserted, that this conflagration was kindled by three balls of fire which fell from the sky. So much is certain, that a tremendous tempest of thunder and lightning, accompanied with the piercing cries of men and beasts, tended to aggravate its horrors. The flames which, at other times destroy wood and other substances of that nature only, consumed iron itself. The very stones seemed to vomit forth fire. Many people, therefore, considered this event as a severe punishment of heaven.

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On the 18th of the first month of the fifth year *Kouan-sei* (1793), about five o'clock in the afternoon, the whole summit of the mountain of Unsen fell in, and the cavity thus formed was so deep, that it was impossible to hear the noise made in falling by the stones that were thrown into it. Torrents of boiling



water gushed from all parts, and the vapour which rose from it resembled a thick smoke. The latter phenomenon ceased in a few days.

On the 6th of the second month there was an eruption of the volcano of Bivo-no-koubi, about half a league from its summit. The flame ascended to a great height; the lava which ran down, spread with rapidity at the foot of the mountain, and in a few days the whole country for several miles round was in flames. The fire consumed all the trees on the neighbouring heights, and the valley, in which it made the greatest havoc, was soon covered with relics of burnt matter, and filled with stones and ashes. The fire was not like ordinary fire; it was sparkling and of a reddish colour, interrupted from time to time by brown blazes. On the 1st of the third month, at ten o'clock at night, a tremendous earthquake was felt throughout the whole island of Kiou-siou\*, but particularly in the province of Simabara. The first shock was so violent that people could scarcely keep on their legs: they were seized at the same time with a complete stupefaction, so that they had scarcely presence of mind to provide for their personal safety. Immense rocks were precipitated from the mountain; the earth opened; the houses were shaken with such force, that the inhabitants durst not stay in them for fear of being crushed in the ruins. Neither could they venture to stop any where, from apprehension of the inundation which usually follows a violent earthquake; and the recollection of what had happened some years before in Sinano, as already related in the proper place, heightened the terror of the inhabitants. Carrying the sick and the children in their arms, they set out in troops in quest of some place of refuge from a similar calamity. Nothing was to be heard but cries, lamentations, and fervent prayers, imploring the protection of heaven. The shocks having ceased, in a few hours they returned to their homes. Some houses were demolished, and their inmates buried in the ruins: but fortunately, the mischief was not so great as had been feared.

The mountain, meanwhile, continued burning, and the lava spread obliquely toward the castle; but being stopped in its course by a great number of rocks,

\* Kiou-siou, or Kidjo (the nine provinces), is thus named on account of its division into nine provinces. It is the second in extent, and the westernmost of the islands composing the empire of Japan.



it turned slowly to the north. The inhabitants were in terrible alarm, because the shocks were incessantly recurring though with less violence than at first.

On the 1st of the fourth month, about noon, when every body was at dinner, a fresh shock was felt with a motion which lasted upwards of an hour and a half, and became more and more violent, threatening all around with instant destruction. It was not long before several houses beyond the castle were ingulphed with their inhabitants, which seemed to be the signal for the most dreadful disasters. The cries of men and animals aggravated the horrors of the catastrophe. Prodigious rocks rolling from the mountain, overthrew and crushed every thing that happened to be in their way. A tremendous noise, resembling loud and repeated discharges of artillery, was heard under-ground and in the air: at length, when the danger was supposed to be over, a horrible eruption of Mount Miyiyama took place: the greatest part of it was exploded into the air, fell into the sea, and by its fall raised the water to such a height as to inundate both the town and country. At the same time, an enormous quantity of water, issuing from the clefts of the mountain, met the sea-water in the streets and produced whirlpools, which, in some places, washed away the very foundations of the houses, so as to leave not a vestige of habitations. The castle alone remained uninjured, because the water could not penetrate its strong massive walls: several houses near it were so completely destroyed, that not one stone was left upon another. Men and beasts were drowned by the flood. Some were found suspended from trees, others standing upright, others kneeling, and others again on their heads in the mud; and the streets were strewn with dead bodies. Out of all those who fled for the purpose of seeking refuge in the castle, a very small number effected their escape, and all these had received more or less injury. The cries of those who were still alive beneath the ruins pierced the heart, and yet no assistance could be rendered them. At length, recourse was had to the expedient of sending fifty criminals from the castle to remove the rubbish, for the purpose of extricating such of the miserable wretches as were still living, and of interring the dead. Of those who were taken out of the ruins, some had their legs, others their arms, or other members, fractured. The tubs which are used in Japan instead of coffins for burying the dead, were uncovered in the cemeteries, or broken, the large stones laid over them having been carried away by the torrent. Thus the whole



country was all at once transformed into a desert: but the province of Figo, opposite to Simabara, is reduced to a still more deplorable state. Its form seems to have been entirely changed; not the least trace of what it was formerly is now to be discovered. A great number of vessels, which lay at anchor in the neighbourhood, went to the bottom: and an incredible multitude of carcases of men and beasts, and other wrecks, were brought down by the current, so that the ships could scarcely force a passage through them. The wretchedness that every where prevails is inexpressible, and fills the spectator with horror. The number of those who are known to have perished exceeds fifty-three thousand: and it is impossible to describe the consternation produced by this catastrophe.

The annexed plate represents the theatre of devastation.

Fig. 1. Castle of Mai-basi (hither bridge)

2. Chief passage of the river.
3. Road to Nou-den.
4. South. 5. East. 6. West. 7. North.
8. Road to Tikouany-hai.
9. Focus of the fire.
10. A lofty peak.
11. Sinagawa.
12. Mountain of Ji-kouang.
13. Mountain of Nou-den.
14. Mountain of the Three Kingdoms.
15. Mountain of Blue Clouds.
16. Sacred Central Mountain.





Earthquake, Volcanic Eruption, & Inundation in the Province of Simlahara.

1. Castle of Mai-bai. (Hinter Bridge)
2. Chief Passage of the River.
3. Road to Now-den.
4. South.
5. East.
6. West.
7. North.
8. Road to Tien-wang-hai.
9. Focus of the Fire.
10. A lofty Peak.
11. Sibogawa.
12. Mountain of Ji-Kouang.
13. Mountain of Now-den.
14. Mountain of the Three Kingdoms.
15. Mountain of the Blue Clouds.
16. Sacred Mountain of the Centre.

Engraving, Plate 3. Part I. by R. Schomberg, in 1800.







The ordinary title of the Djogoun is *Kio* ; thus he is called Yosi Moune Kio, Yeye Farou Kio. He is also styled as follows :—Siunwa Siogak-rio-in-no-betogensi-no-tchosia Zi-i-daï Djogoun\*.

The Djogoun is also honoured by the Daïri with a rank and office at his court. A formal embassy is sent from Miyako to carry the intelligence, and deliver the characteristic insignia, and is always accompanied with great pomp and festivity. Besides the above titles, common to all the Djogouns, the Daïri has conferred on some of these princes particular distinctions.

Thus Yeye-yasou obtained the rank of *Tchou-itche-i*, and the office of *Oudaïsin*.

Fide-fada had the rank of *Tchou-itche-i*, and was *Faïdio Daïsin*.

Yeye-mitsou had the same rank, and was *Sadaïsin*.

Yeye-tsouna had the rank of *Djo-ni-i*, and was *Oudaïsin*.

Tsouna-yosi had the same rank and office.

Yeye-nobou was *Nadaïsin*.

Yeye-tsougou was also *Nadaïsin*.

Yosi-moune was *Oudaïsin*.

Yeye-sige and Yeye-farou held the same office, and, as well as the preceding Djogoun, had the rank of *Djo-ni-i*.

The present Djogoun, Yeye-nari, while heir-apparent, or *Taïsi*, was *Dainagon*.

Though the Daïri is considered at the court of the Djogoun, to use their own expression, as a hand with two fingers, or as a piece of ancient japanned ware that is highly esteemed for its beauty, the Djogouns affect to set a high value on favours of this kind; a circumstance which flatters the pride of the Daïris, and seems to cheer them in their state of dependence. The Djogouns have the more reason to act thus, because, as the Daïri is a descendant of Tensio-daïsin, and regarded as the supreme head of the empire, manifest proofs of his

\* *Siun* and *Siogak* are the names of two universities, in the first of which the military art was formerly taught, and in the second morality and other sciences; but they are not now in existence: *rio* signifies two; *in*, a great house; *no*, the conjunctive particle; *beto*, belonging; *Gensi*, the family name of the Djogoun; *tchosia*, the first or chief; *sei* or *zi*, step; *i*, foreign nations; *daï*, great; *Djogoun*, chief during war, or general of the army.







the *Kidjo* or *Pandji*\*, the body guards, and the inferior officers. Each of them is in black, or a dark dress with long sleeves, according to ancient custom: they bow their heads to the music which covers the floor, and pay their compliments to the *Djogoun* on occasion of the new year, each from the place assigned to him by his rank.

## FEASTS AND CEREMONIES, OBSERVED AT DIFFERENT PERIODS OF THE YEAR,

### AT THE COURT OF THE DJOGOUNS.

#### FIRST MONTH.

ON the first of the first month, at seven in the morning, all the *grandees* of the empire, as well as the principal officers and those of inferior rank, assemble at the palace, where the guards are relieved every six hours. All the persons upon guard wear robes of black silk, bearing their coats of arms, and marked at the height of the knees, with stripes, or small squares, red or white. This kind of robe is called *nosime*; and besides it they have a very simple dress of ceremony.

On this day admittance is given, in the first place, to the princes of Owari, *Kidjo*, and *Mito*\*, with the family and brothers of the *Djogoun*; then to the *Kok-djou*, or sovereign princes; the *Djodjou*, or princes of the second order;

\* On the decease of a *Djogoun* without heir, his successor is chosen from the family of Owari, *Kidjo*, or *Mito*, who are descended from sons of *Gongin*, but more commonly from the first or second of these houses. The reigning family is also allied to the princes of *Kaga*, *Satsouma*, *Mouts*, *Yetchezen*, and *Nagotto*. As on such occasions there is always reason to apprehend insurrection, especially from the princes of *Satsouma*, *Mouts*, and *Odjo*, the *Djogouns* always endeavour to secure the attachment of the first and most powerful of them by marriages.



the Rio-djou or Foudai\*; the body guards†, and the inferior officers. Each of them is in *siosok*, or, a state-dress with long sleeves, according to ancient custom: they bow their heads to the mats which cover the floor, and pay their compliments to the Djogoun on occasion of the new year, each from the place assigned to him by his rank.

The princes of the first class, who are in their provinces on that day, send an ambassador to present a wooden sabre and an *oban* in their name. The sabre implies that they engage to repair to the assistance of the Djogoun in case of need; and the *oban* serves instead of a present of horses: it is, therefore, denominated *kin-ba-dai*, which signifies, *something substituted for horses*. The ambassador, on his arrival at the palace, is introduced into the hall *Sitsinoma*, by the *Sosio-ban*, to whom the present is there delivered.

After the customary compliments, the Djogoun offers to the highest of the princes a little jug full of *zakki*; the prince, having made his obeisance, drinks the liquor and returns the jug to the Djogoun. The same ceremony is observed in regard to the second, and so on with all the rest, who are entitled by their rank to this honour. Those of less elevated rank do not return the jug to the Djogoun, and one of the deputies of the Mondo-no-kami pours out the *zakki* for them.

On the second day of the month, the princes who were prevented from attending on the preceding day, pay their respects. To obviate trouble and confusion, one of the inspectors previously writes down their names. The princes of Owari, Kidjo, and Mito, who are honoured with the title of *Gosanke* (the three distinguished families), are obliged to attend on the first, as are likewise the relatives and brothers of the Djogoun.

\* The *Riodjou*, or *Foudai*, are vassals or feudatories. The power of the Djogoun extends to the two latter classes only. When princes of the first class are guilty of crimes or misdemeanors, he has no right to put them to death; all that he can do is to compel them, with the assistance of the *Daïri*, to resign their power to their sons.

† Their number is about eighty thousand. All the governors, ministers of the finances, and other great officers, are selected from among them. They are divided into two classes: the first comprising those who have an income of from three thousand to nine hundred and ninety-nine thousand *kokf* or *kobans* (from 1,500*l.* to about 83,000*l.* sterling). These are called *Sansin-gokoudjo*. The second class is composed of those whose income is from one hundred to three thousand *kokf*, and who are termed *Sansin-kokf-ige*.



On this day, the ordinary and extraordinary counsellors of state, the lords of the temples, and the other principal officers of the court, are in like manner admitted to an audience. Each of them presents to the Djogoun, according to ancient custom, a string of *sepikkes*, a sort of small copper coin, with a square hole in the centre. This ceremony is not performed by the grantees admitted to the presence of the Djogoun on the preceding day.

The sons of princes, who have yet neither place nor rank, are also admitted on the second day of the month.

On the third, those are received who have been hindered from attending on the two former days. On these three days the guards of the halls of the palace are on duty by six in the morning, and the whole day till evening are attired in the robe of black silk and the habit called *kamisimo*\*. All the officers of the palace retain this costume till the seventh of the month, and also wear it when the Djogoun goes into the *fouki-age*, or inner garden of the palace.

In the evening, the Djogoun goes with the hereditary prince into the first great hall, *Ofiroma*†, where they seat themselves on an elevated place. The four chief musicians meet in the hall, called *Sotits-noma*, which signifies, the hall painted with iron-trees, and thence repair to the Djogoun, to play tunes suitable to the occasion. Formerly the princes who waited upon the Djogoun were alone admitted; but at present the princes of the blood, such as those of Kaga, Satsouma, Mouts, Yetchezen, and Nagotto, are allowed to be present, as are likewise several other princes, and such of the life-guards as are of the fifth rank‡. No other person, even though of higher rank, or possessing a larger income, is admitted. Those of the rank of *Go-i* wear also long-sleeved robes, which the others are not allowed to do.

Each prince presents the Djogoun with a varnished cup, on which are

\* The *kamisimo* is a state dress, composed of two garments, a short cloak without sleeves, and breeches. *Kami* signifies what is above; *simo*, what is below. The cloak is called *katagenou*, and the breeches, *vakama*. Both are of a particular form, and of coloured stuffs. They are used only on days of ceremony and at funerals, and never worn when a person puts himself to death.

† This word signifies *fir-trees represented in painting*.

‡ *Go-i*, or the fifth rank; the title of *Kami* is conferred on them, together with the privilege of assuming the name of their country. Thus the excellent governor whom I knew at Nangasaki, in 1783, was named *Kouze-tango-no-kami*, because he was a native of the province of *Tango*.



painted, in gold, representations of cranes, tortoises, fir-trees, and bamboos, as determined by a special regulation. The princes of Kaga and Omi alone have a right to give saucers, on which is painted the figure of the *nasouma*, or cabbage.

The Djogoun then begins to drink *zakki*. Meanwhile the *Sozin*, or master of the ceremonies, the only person who has the privilege of speaking to the Djogoun on this occasion, makes his report to him of the gifts presented by each of the princes. The *zakki* is poured out by a member of the family of Isikawa or Itakoura. *Kouanze-dayou*, or the first singer, then sings the piece intitled *Sikaï-nami*. The custom of singing this piece at public rejoicings, has been practised ever since the time of Yeye-mitsou, the third Djogoun, with whom it originated on the following occasion:

This prince dreamt, in the course of the first month, that all his teeth had dropped out. This dream made him extremely melancholy, and gave great uneasiness to his friends, who were apprehensive that it was an unlucky omen, and perhaps prognosticated the death of some one of his relations. They could find no other means of tranquillizing his mind, than by causing the song, *Sikaï-nami*, to be sung, in which there is this passage:—

“ The god, Tsoumi-yosi, lived several years under a fir-tree; he collected every day the leaves that fell from it, and attained a very advanced age.”

As *fa* signifies both a *leaf* and a *tooth*, the dream was favourably explained. The Djogoun, in his joy, stripped off his cloak of state and gave it to the chief singer, and all the princes and officers who were present followed his example. The custom is kept up to this day.

When the music is finished, the Djogoun takes off his *kami* or mantle, and gives it to the *Kouanze-dayou*; and all the princes, and even the life-guards, do the same. The next day, an inspector of the troops who accompany the Djogoun, calls in his name on the *Kouanze-dayou*, and delivers to him, in exchange for the *kami*, ten bars of silver, each of the value of four *taël* three *mas*, or altogether forty-three *taël* (about 8*l.* sterling).

The princes return home at night, and a fire is kindled at the front and another at the back gate of the palace to light them.

The 4th and 5th are vacant days, on which the Djogoun amuses himself with hawking.



On the 6th, he receives the compliments of the priests of the sect of the Sintos and Chaka, the physicians, architects, falconers, directors of the mint, and all the principal tradesmen and artisans. On this day the officers do not wear long-sleeved robes; they are merely dressed in a cloak and breeches of a particular form.

The 7th is the day of the *nanakousa*. This word denotes a pottage made of seven kinds of vegetables, which began to be used under Ouda-ten-o, the 59th Daïri, in the second year *Kouan-ye*, or of our era, 890. It is recorded in the work *Kousi-Kongen*, that on the first day of the Rat, of the first month, Ouda-ten-o celebrated a festival, and entertained all his servants with *kaï*, or pottage, composed of rice and red beans. From this festival dates the institution of the *nanakousa*. All the princes repair to the palace at six in the morning, as they do on the 1st and 2d, habited in the *nosime* and *kamisimo*. From the remotest period, this day has been the first grand day of ceremony. All the guards are at their posts by six o'clock in the morning.

On the 8th, all the princes down to the lowest placeman wear, in the palace, plaited robes, or robes of half state; the guards take their posts at seven in the morning.

This being the anniversary of the death of Genyou-in-sama, or Yeye-tsouna, a counsellor in ordinary goes to pray, in behalf of the Djogoun, in the temple of Ouyeno, where that prince was interred: he is preceded by an inspector of the troops, four inspectors of the ordinary servants, and fifteen officers.

On the 8th of every month, a counsellor goes to this temple to pray, in the name of the Djogoun. All the officers just mentioned are then habited in a *nosime* and a dress of ceremony. In general, the officers merely put on the robe of ceremony over their other garments; but on this day they wear a *nosime*.

The 9th, being the anniversary of the death of Djo-yen-in, consort of Genyou-in, an extraordinary counsellor of state goes to the same temple, in the name of the Djogoun: he is accompanied by the persons mentioned above, and in the same costume.

On the 10th, the Djogoun goes to the temple of Ouyeno to pray at the tombs of Yeye-mitsou, Yeye-tsouna, Tsouna-yosi, and Yosi-moune. He leaves the palace in a *norimon*, or palanquin, dressed in a *nosime* and trowsers. On



reaching the residence of the high-priest, the son of the Daïri, he puts on a similar dress to that worn on new year's day, which is the real Japanese dress of state, and is worn by the Daïri. His carriage, which goes before him, is provided by the inspector with every thing necessary; it is then perfumed with *kalambak* wood, and carefully examined by the guard, by whom it is delivered to the chief coachman.

The bearers of the *norimon*, on their arrival at the high-priest's, put on white dresses, and in this manner walk on each side of the carriage.

At five places on the way from the gate of the palace to the temple there is a strong guard, called *Mitsi-ban*, or *guard of the road*. The three governors of Yedo repair to the *Tsousikaïbasi*, or oblique bridge, where the Djogoun gets into his carriage, to pay their respects to him.

All the environs of the temple are occupied by troops armed with muskets, pistols, bows and arrows. The place of sepulture is also surrounded on the outside by soldiers; the officers, who are very numerous, and called *singo-ban*, are within. The Djogoun, in going to the temple from the high-priest's, is in like manner encompassed by his guards.

At the moment when he sets out from the palace, an express is dispatched in all haste to give notice at the temple of his departure. When he arrives at the bridge, another express is sent off, and a third when he reaches the outer gate of the temple: each express consists of two horsemen. The same ceremonial is observed when the Djogoun returns to the palace.

When the Djogoun visits the temple of Ouyeno, his train is composed of

1. A *norimon*, or palanquin, the bottom of which is made of a mat, with a velvet covering, on which is another thin mat, that the plaits of his garments may not be ruffled.
2. Another *norimon*, resembling the former, to be used in case of need: the covering is made of cloth.
3. An awning, borne on each side by servants over the *norimon*, in case of rain.
4. Two *fassambaks*, or portmanteaus, in one of which there is a superb hunting-horn, round which is twisted a strong silk cord with a pendant loop: it is wrapped in some costly stuff.
5. Two *fassambaks*, containing two long silk ropes and two shorter.



6. Two *mino-baks*, or valises, with a cloth awning against rain, a cloak, and the covering of the *norimon*.
  7. A *mito-boukouro*, or basket with a lid, containing the hat in case of rain.
  8. The *dai-gasa*, or hat wrapped in cloth, and borne on a pike.
  9. A small parasol.
  10. An umbrella with a long handle.
- All these articles are covered with black cloth.
11. A pike; the iron point is in a case of tiger-skin, the end of which hangs down from the point: for this reason it is called *nagisaya*, or long sheath.
  12. Another pike, called *sou-yari*, with a guard like a halbert.
  13. Two cases, one for a long sabre, the other for a shorter.

The Djogoun, when he visits the temple of Ouyeno, or that of Zo-sio-si, or when he goes out a-hawking, is never accompanied by any other train, with the exception of bows, arrows, and horses; and for hunting and other sports he has a narrower and shorter *norimon*, for the purpose of penetrating the more easily into the forests.

On the 11th, the O-goussok-go-siougi is celebrated in the following manner: the Djogoun's cuirass is taken out of its case, and before it is placed an offering of large cakes of rice. This ceremony is practised by all persons belonging to the army. Those who are in the service of government, or lead a private life, in like manner present offerings before whatever bears the strongest analogy to their profession. Thus our interpreters place a Dutch book on a table, and set their offering before the book.

On this day, all the Djogoun's kinsmen, the grandees, civil officers, and physicians, repair to the palace to pay their respects.

The cakes are then sent to the kitchen. As they have been left before the case of the cuirass from new-year's day till the 11th, they are very dry and full of cracks. In order to cut them a bow-string is introduced into these cracks; a knife must not be used for this purpose, because the knife is an instrument of a similar nature to the sabre, and as the cake represents the cuirass, if the *sabre* were to touch the *cuirass*, this would be a bad omen.

The same day the Djogoun employs himself with the poets in making verses. This practice was introduced during the reign of Gongin, who once composed some poetry on that day with Nobou-naga, and who afterwards, in a war with



Takeda-katsou-yori, vanquished him also on this day. The 11th of the first moon has been ever since devoted to poetical composition at the palace. From the most ancient times, poetry has been held an honourable occupation at the court of the Daïris, many of whom are recorded in history to have excelled in it. It still continues to be pursued with the same ardour. A taste for poetry has thus been gradually diffused among the Japanese of all classes. They generally endeavour to express ingenious thoughts with as few words as possible, and to employ words of ambiguous meaning for the purpose of allusions. There are two species of poems:—the *Outa*, or *Waka*, is composed of five lines of 5, 7, 5, 7, and 7 characters. The *Nag-aouta*, or long poem, has as many as the writer pleases; the lines are of five and seven words, and the last two lines must each contain seven. These two kinds of poems are composed in *firokanna*, or women's writing.

The two poetical works held in the highest esteem are, the *Ko-kin-djou*, or collection of poems, ancient and modern, by Kinotsoura-inki; and the *Manyo-zou*, a collection of ancient poems, from the time of Suisin-ten-o, the tenth Daïri, to Daigo-ten-o, the sixtieth, by Fatsi-banna-no-moroye.

On the 15th, all the princes, as well as the superior and inferior officers, call to pay their respects to the Djogoun, attired in a *nosime* and *kamisimo*. This is done on the 1st and 15th of every month, or at the new and full moon.

On the 17th, the Djogoun repairs to the temple of Momisi-yama\* to pray, accompanied by all the princes who are then in Yedo, and all the superior and inferior officers. On this occasion the Djogoun is carried in an open *norimon*. Persons in mourning are not admitted into the palace either on this or the preceding day.

On his return an express is sent thither from the temple; a second is dispatched, when he arrives at the gate of Fasou-iki; and a third when he is on the bridge of the castle.

On the 20th, the anniversary of the death of Youtok-in, or Yosi-moune, a

\* The *Momisi-yama* is a hill within the purlieu of the castle. Here is a temple of the Sintos, founded by Yosi-moune, in honour of Gongin, and containing his portrait; also a temple of Chaka, in which are several small temples. Each temple contains the I-faï, or tablet of one of the deceased Djogouns, before which the reigning Djogoun performs his devotions. These two temples are generally denominated the mountain.



counsellor extraordinary goes to the temple of Ouyeno, to perform devotions in the name of the Djogoun.

On the 24th, the Djogoun repairs to the temple of Zo-sio-si to pray. He is attended by the same retinue as on the 10th. Three expresses are in like manner dispatched; the first, when the prince enters the *norimon*, to inform the high-priest of his departure; the second, from the *Torra-no-gomon*, or old gate of the castle, and the third, from the back gate of the temple. When he sets out on his return, an express is sent to the *Ginkouan*, or the great guard-house at the entrance of the palace; the second, from the old gate; and the third, from the gate *Sakourada*, of the *Nisi-no-mar*, or the second palace, inhabited by the hereditary prince.

The retinue of the Djogoun, when he visits the temples of Ouyeno and Zo-sio-si, or goes out a hawking, consists of:—

1. Two soldiers with outspread fans\*, who give notice to passengers by their gestures and shouts to clear the way.
2. Two soldiers, marching abreast.
3. Two other soldiers, marching like the preceding.
4. Several horses richly caparisoned with beautiful flowered stuffs and bows of ribands, each horse led by two grooms.
5. Two portmanteaus under the care of two inspectors of the domestics.
6. An inspector of troops.
7. An inspector of the palace.
8. The *daï-gasa*, or hat, placed on a pike, and wrapped in black cloth.
9. A small parasol.
10. A parasol with a long stick.
11. An umbrella with a long stick.
12. Thirty soldiers, headed by four officers.
13. A superior officer.
14. An inspector of menial servants.

\* Though it may sound extraordinary to talk of a soldier with a fan, yet the use of that article is so general in Japan, that no respectable man is to be seen without one. These fans are a foot long, and sometimes serve for parasols, at others, instead of memorandum-books. They are adorned with paintings of landscapes, flowers, birds, or ingenious sentences. The etiquette to be observed in regard to the fan requires profound study and close attention.



15. An inspector of the palace.
16. A certain number of soldiers, in several files.
17. The inspector-general of the castle.
18. The Djogoun's life-guards.
19. The *Boos*, or pages of the palace.
20. The *naginata*, or long-hilted scimitar.
21. The Djogoun's *norimon*.
22. The commanding officers of the guard, and the extraordinary counsellors, with their attendants.
23. Two ordinary pikes, and one in the form of a halbert.
24. The *nagi-saya*, or pike with the long tiger-skin sheath.
25. The *sou-yori*, or pike with a guard.
26. An inspector of the palace.
27. An inspector of the troops.
28. The *tcha-binto*, a kind of chests, containing all the requisites for making tea.
29. Two cases for sabres, guarded by four soldiers.
30. Two *mino-bako*, or covered baskets, in case of rain.
31. Two *mito-bokouro*, or paniers, likewise with coverings.
32. A second *norimon*, to be used in case any accident should happen to the other, accompanied by several attendants.
33. The *okatche-ozaye*, or soldier, who closes the procession.
34. A detachment of soldiers.
35. An inspector of the castle, who is the last of the train.

The 28th is an ordinary levee-day, in the first, fourth, seventh, and twelfth months; and in the other months, those who have admittance go to the palace in state dresses.

On the 29th and 30th, according as the month has thirty or only twenty-nine days, an ordinary counsellor goes, on behalf of the Djogoun, to perform devotions at the temple of Zo-sio-si, because it is the anniversary of the death of Yee-tsougou.

If spring commences in the course of this month, all the princes and officers pay their respects to the Djogoun on the first day of that season.



## SECOND MONTH.

On the 1st, the relatives of the Djogoun, all the princes and the officers, assemble at the palace; each of them is presented with a piece of certain cakes, made during the twelfth month, with sixteen bales of rice grown in the province of Mikawa, in which Gongin was born. They are made at Yedo, and thence sent to Niko\*, to be offered at the tomb of Gongin. There they are left some days, and then carried back to Yedo.

The high-priest of Yedo, who is in some measure the primate of Japan, and always one of the sons of the Daïri, repairs to the palace. The Djogoun and the hereditary prince go to meet him, and first receive from him a piece of the cakes prepared for distribution. The Djogoun himself then gives a piece to each of the princes and officers; and when the distribution is finished, an inspector of the palace and one of the officers carry what is left to the temple of Momisi-yama, where they throw it into a well.

The 15th is a levee day at court.

Every month a counsellor of state in ordinary goes, on certain days, to the temples of Ouyeno and Zo-sio-si, to offer up prayers in the name of the Djogoun, when the prince cannot visit them in person.

The days fixed for this duty are :

The 10th, at the temple of Ouyeno; this is the anniversary of the death of Tsouna-yosi.

The 14th, at the temple of Zo-sio-si; the anniversary of the death of Yeyenobou.

The 20th, at the temple of Ouyeno; the anniversary of the death of Yosi-moune.

\* The temple of Niko is the place in which Gongin was interred, His *I-fai*, or tablet, and all those of his successors, are preserved there. The temple is thrice twenty-four hours' journey from Yedo. It is reported, that on the decease of a Djogoun, this temple, and the bridge leading to it, are coated, at the expense of his successor, with very thin plates of gold. The marvellous description given to me of this edifice, induced me, while at Yedo, in 1782, to solicit the governor of Nangasaki to procure me permission to make an excursion to it at my own cost. This permission was refused, on the ground that there was no precedent for such a favour.



The 24th, at the temple of Ouyeno; the anniversary of the death of Sintokou-in.

The 29th or 30th, at the temple of Zo-sio-si; the anniversary of the death of Yeye-tsougou.

On the 17th of every month, a counsellor of state goes, on behalf of the Djogoun, to the temple of Momisi-yama.

On the 28th, there is no levee at court.

### THIRD MONTH.

On the 1st, the envoy of the Dutch Company is admitted to an audience of the Djogoun. He first waits some time in the hall, Tensio-no-ma, or the drawing-room for the ambassadors of the Daïri and those of the Corea. He is then conducted to the presence of the Djogoun, who receives him in the *O-ziro-djo-yin*, or great white hall, where he offers his presents, which are there spread out. If, owing to the inundation of the rivers, to contrary winds in the passage by water, or to deep snows on the mountains, the envoy is prevented from reaching Yedo in time, the audience is deferred till the third day.

The 3d is a grand levee day; all the persons belonging to the court are habited in their *nosime* and *kamisimo*.

On the 6th, the envoy of the Dutch Company has his audience for taking leave, in the presence of a number of counsellors of state.

The 15th is an ordinary levee day.

On the 28th, there is no levee at court.

In the course of this month, the ambassadors of the Daïri are conducted to audience. At their audience for taking leave all the officers are in *nosime* and *kamisimo*.

### FOURTH MONTH.

The 1st is an ordinary levee day. They now begin at the palace to wear robes that are lined, but without wadding. These are worn till the 4th of the fifth month.



The 15th is an ordinary levee day.

On the 17th, the Djogoun goes, in his ordinary *norimon*, to the temple of Momisi-yama, to perform his devotions. No person in mourning is admitted into the palace on this or the preceding day. All the officers are in *nosime* and *kamisimo*.

The 20th, being the day on which Yeye-mitsou died, the Djogoun goes to the temple of Ouyeno to pray.

The 28th is an ordinary levee day.

The 29th or the 30th, the Djogoun goes to the temple of Zo-sio-si, on account of the anniversary of the death of Yee-tsougou.

#### FIFTH MONTH.

The 5th is a grand levee day. Summer robes without lining are now first worn.

On the 8th, the day on which Yee-tsouna died, the Djogoun goes to pray in the temple of Ouyeno.

On the 17th, he repairs to the temple of Momisi-yama. On this and the preceding day no person in mourning is admitted into the palace.

In the 1st, 5th, and 9th month, the Djogoun goes in person to perform his devotions in the temples of Momisi-yama, Ouyeno, and Zo-sio-si.

#### SIXTH MONTH.

The first is an ordinary levee day. On this day they begin to wear the *katabre*, a kind of robe of simple light stuff, and put on the *kamisimo*.

On this day the Djogoun receives from the prince of Kaga a present of ice from the mountain of Fousi.

The 15th is the matsouri, or fair of Sanno, the god of the mountains; it is held in the temple of the monkeys.

The Djogoun repairs to the garden of Fouki-age, to see the festivities. He is preceded by the superintendents of the palace on duty, and ten soldiers, and is followed by his guards.



In the middle of the *Kayaba-tcho*, or the principal street of Yedo, is erected a tent, in which the image of the god is exhibited for ten days. As this tent is in the centre of Yedo, it is extremely convenient for the people to repair thither to perform their devotions. When the image is carried back to the temple, three expresses are dispatched to the *Ginkouan*, or great guard-house, at the entrance of the palace; the first when the god is removed from the tent; the second from *Fibiya-gomon*; and the third from the gate of *Sanno-dja*. These expresses are soldiers of the *Djogoun's*, dressed in a light blue *katabre*, and a simple *kamisimo*. The procession, on the return, is closed by two soldiers, followed by an officer on horseback.

On the 16th, there is a levee for all the princes and the officers. On this occasion, the *Djogoun* gives to each of them a small cake, or a morsel of sweet-meat. This practice originated in the time of the *Djogoun Asikaga*, about the year 1106.

On the 20th, the *Djogoun* goes to pray before the funereal tablet of *Yosimoune*, in the temple of *Ouyeno*; and the heir-apparent does the same in the temple of *Momisi-yama*. The tablets of the *Djogouns* are placed in all the temples, authorized by patent. Thus they are to be seen also in that of *Nangasaki*.

On the 29th or 30th, is the feast of *Nagasi-faraï*. In the most ancient times, all the servants of the *Dairi* assembled before the gate *Djo-yak-mon*, and there sung the hymn, *Naka-tomi-faraï*. They imagined, that, by performing this duty, they obtained absolution from all their sins. The ceremony then took place twice a year. During the reign of *Ten-mou-ten-o*, the fortieth *Dairi*, it was fixed for the 29th or 30th of the sixth month exclusively.

According to the work intituled *Sindaï-no-maki*, this festival owed its origin to *Isanagi* and *Isanami-no-mikotto*, who bathed and purified themselves on that day in the river *Tatsibana-no-odo*, in the province of *Fiouga*.

The *Djogoun* and the heir-apparent give each of them two *katabre* to two inspectors of the troops, who, with four inspectors of the household, repair to *Sinagawa*, one of the suburbs of Yedo, and throw these *katabre* into the sea. Immediately afterwards, the fishermen hasten thither from all quarters, and as they are all eager to possess themselves of a piece, the cloaks are soon torn in pieces in the scramble.



## SEVENTH MONTH.

The 1st is an ordinary levee day.

The 7th is the fourth grand levee day. All the princes who are at Yedo, and all the officers high and low, repair to the palace in white *katabre* and *kamisimo*, to pay their respects to the Djogoun.

On the 14th, the Djogoun and the heir-apparent go to the temple of Momisiyama to prayers.

Ten officers, each accompanied by a soldier and a superior officer, repair this day to the temples of Ouyeno and Zo-sio-si, where they remain on duty till the following day, which is the feast of Lanterns. This feast will be described presently.

The 28th is an ordinary levee day.

## EIGHTH MONTH.

The 1st is an ordinary levee day. On this day too, all the grandees of the empire, and all the servants of the Djogoun make him presents, which are called *tannomo* and *fassak*, tribute. They are all dressed in white *katabre* and *kamisimo*.

The 15th is an ordinary levee day.

The Djogoun and his wife amuse themselves by moon-light.

## NINTH MONTH.

The 1st is an ordinary levee day. On this day the *awase*, or lined robe without wadding, begins to be worn.

On the 9th is held the fifth grand levee. On this day furred or wadded robes are put on for the first time.

On the 10th, persons are allowed to appear at the palace in *tapie*, or white buskins. These buskins, which come up to the ancle, and are fastened behind with two



ribbons, are suited to the extreme cleanliness of the Japanese, all whose apartments are covered with handsome mats or rugs, each three feet broad, six long, two inches thick, and fitting accurately together. Regard is had to the dimensions of these rugs in the distribution of apartments, and the size of an apartment is expressed by the number of rugs required to cover the floor. The men leave off the *tapie* on the 1st of the third month, but the women wear them all the year round.

On the 14th, a counsellor in ordinary goes to pray, in the name of the Djogoun, in the temple of Zo-sio-si.

On the 8th, 17th, and 20th of this month, the Djogoun and heir-apparent repair to the temple of Momisi-yama.

#### TENTH MONTH.

The 1st is an ordinary levee day. The Djogoun presents each of the princes with a small cake called *Gentcho-no-motsi*: they retire from the palace at seven in the evening, and two fires are kindled at the gates to light them.

On the 14th, the Djogoun goes to the temple of Zo-sio-si, to pray before the *I-fai*, or tablet of Yosi-moune.

#### ELEVENTH MONTH.

The 1st and the 15th are ordinary levee days.

#### TWELFTH MONTH.

The 1st is an ordinary levee day.

On the 13th, a general cleaning takes place in the palace. The inspector of the troops is the only person in *nosime* and *kamisimo*.

The 15th is an ordinary levee day.

On the 17th, the Djogoun goes to the temple of Momisi-yama to pray.



On the 28th, all the princes and officers pay their compliments of congratulation on the commencement of spring: they are dressed in *nosime* and *kamisimo*.

The night preceding this day is considered as the beginning of spring, even though this season should not really commence till the following month. The Japanese are accustomed to throw scorched beans against the walls and floors of their houses, repeating three times with a loud voice the words, *Oniwa soto*, signifying: *Evil spirit, depart hence!* and then saying in a lower tone: *Foukouwa outche*, or, *God of riches, enter this house!* This ceremony is performed in different parts of the house. At the palace it is the senior counsellor of state in ordinary to whom it is delegated.

On the 29th or 30th, the last day of the year, the ordinary dress is worn, without any habit of ceremony.

On this day the *Fayasi-tosiro*, or grand huntsman, makes the Djogoun a present of some hares for the purpose of being stewed for new year's day. This custom has been at all times observed by the ancestors of the Djogoun.

The *Ginkouan*, or great guard-house of the palace, is now cleaned, as are likewise the furniture and arms kept in it. On boards magnificently varnished and gilt, presents from Sakai-sayemon-no-djo, prince of Dewa, are exhibited all the weapons which it is customary to carry in the train of the Djogoun, as already described.

At day-break, at six o'clock the next morning the Japanese begin to pray, turning towards the four cardinal points, to obtain a plentiful and peaceable year. This ceremony was instituted by Ouda-ten-o, the fifty-ninth Daïri, in the first year *Kouan-pe*, or A. D. 889.

### GREAT FESTIVALS.

The Japanese have five great festivals, which are considered as fortunate days, and are appropriated to grand levees. They are called *Go-sits*, and were fixed by Ten-mou-ten-o, the fortieth Daïri, in the sixth year *Fakfo*, or A. D. 677.



The first, on the seventh of the first month, is called *Nanakousa*.

The second, on the third of the third month, is called *Tchok-djo-no-in*.

The third, on the fifth of the fifth month, is called *Tango-no-sekou*, or *Tchoyo-no-sekou*.

The fourth, on the seventh of the seventh month is called *Kikod-in-sitssek*, or *Seïsek*.

The fifth, on the ninth of the ninth month, is called *Tchocho-no-sekou*.

The first festival is called, in the learned language, *Zin-sits*, or day of Man, and in the vulgar tongue, *Nanouka Djogouats*, which signifies, the seventh of the first month.

In the second year *Kouan-pe*, A.D. 890, a pottage, composed of boiled rice and seven kinds of vegetables, and called *nanakousa*, was served up to the fifty-ninth Daïri. This pottage is still called *sitsisou-no-saisikou* and *nanakousa-no-kayou*\*.

A Japanese author relates, that on the seventh of the first month of the 11th year *In-gi* (A.D. 911), seven sorts of vegetables were offered to the Daïri, *Daïgo-ten-o*.

We find it stated in the work, intituled *Lifo-o-no-ki*, that Mourakami-ten-o received from Yasko, his wife, an offering of the first fruits of garden herbs, on the 29th of the second month of the fourth year *Ten-riak* (A.D., 950).

An ancient author asserts, that this festival was first held on the seventh of the first month, under *Zin-mou-ten-o*, the first Daïri.

According to the work intituled *Fou-bok-zan*, Sutok-in, the 75th Daïri, composed the following piece of poetry, which has thirty-one characters, on this preparation of rice, with seven sorts of vegetables :—

Ki mi ga ta mo  
Na na tsou na o sa no  
Na na kou sa ni  
Na o tsou mi so ye nou  
Yo ro tsou no no fa rou.

—“ May they, for ten thousand years to come, continue to gather seven sorts

\* It is made of *sousouna*, turnips ; *sousousiro*, radishes ; *serie*, parsley , *nasouna*, cabbage ; a vegetable, called *fakobera* ; another, named *photokonesa* ; and, *gogio*, spinach.



of herbs on the morning of the seventh day of the first month, for the use of the prince!"

Such is the origin of the festival which is celebrated on that day, not only in the palace of the Daïri, but throughout the whole empire. People then regale their friends with the pottage described above, and wish them a long and happy life.

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The second festival is called *Tchok-djo-no-in* and *Djo-si*. *Djo* signifies *uppermost, first, beginning*, and *si*, *serpent*: it is, therefore, the festival of the first day of the serpent of the third month. That month was properly the month of the dragon, but the denomination has been changed, and the sign of the zodiac, which immediately followed, has been taken to mark the month on which friends wish one another a continuation of health and happiness. In ancient times, this festival, fixed for the first day of the serpent of the third month, took place on different days, on account of the continual variation in the calculations of the Japanese. It has since been determined, that it shall be celebrated on the third day, which is called *Tcho-san*, two threes, as being the third of the third month. The Europeans are accustomed to call it the *Feast of Dolls*.

This festival is principally for girls, whence it has the name of *Onago-no-sekou*, or the *Women's Festival*. In all houses, whether belonging to people of quality, or persons of the lower class, a small stage, of the height of a table, covered with a red cloth, or some costly coloured stuff, according to the circumstances of the owner, is constructed in a suitable apartment, either within or without the alcove. On this stage are placed figures and decorations, representing the court of the Daïri, temples, buildings, the Daïri himself, his wives, called *Daïri Bina*, or other distinguished personages of both sexes. These images are termed *Vina-ningio*, or *Children's Dolls*, and are good imitations in miniature. Before them are set, in small dishes, on little tables, several kinds of messes, in the manner customary with the Daïri and persons of distinction: all the furniture of a house and the requisites for a kitchen are likewise to be seen in miniature.



This festival makes the daughters of people of quality acquainted with all that appertains to the decoration of a house, and girls of the lower classes with whatever is necessary for housekeeping. Thus they are taught, by their very amusements, from their earliest infancy, to become in time good and skilful housewives.

An ancient author says, that in his time these *Vina-ningio* were made of paper, and represented children walking on their hands. They were called *Voogko*, and served as playthings for girls.

We learn from the work, intituled *Gense-wakana-no-maki*, that these puppets, called in the learned language, or the language of the Dairi, *Ama-gatsou*, were given to girls till their thirteenth year, and that upon them was laid the blame of all the little faults committed by the children, in order to give an indirect lesson to the latter.

Another writer relates that Gensi-no-kimi, while resident on the sea-coast, at Sima-no-moura, in the province of Farima, made, by the advice of a conjuror, on the day of the serpent, in the third month, an image which he turned adrift on the sea in a little boat, with a view to preserve himself from all infection and pernicious exhalations, and that thence originated the *Vina*, the name of which signifies *child* or *chicken*. They were likewise called *Fafa-ko*, from *fafa*, mother, and *ko*, child, because the mother and child rubbed their bodies with them to purify themselves from all infection; after which they threw these puppets into the sea, that all the impurities, with which they supposed them to be impregnated, might be wafted far away.

From the most remote ages it has been customary to make on this day *kousa-nomotsi*, or small cakes of rice and leaves of green mugwort, which are presented to a mother and her daughter for the preservation of their health, instead of the herb *fafa-ko-kousa*, which was formerly employed. It is also customary to drink *zakki*, distilled from peach-blossoms, with a view to obtain good health and to prolong life. The peach is supposed to possess the property of repelling all kinds of infection, which notion is founded on the following Chinese story:—

An immortal female, named Sen-nin-sei-yo-bo, presented the emperor Kanno-boute with a peach, which had not been grown upon earth, but came from a tree that bore fruit but once in three thousand years. She assured him that if he ate this peach, he would attain that age. From this circumstance



the Chinese and Japanese regale themselves on this day with a beverage distilled from peach blossoms, at the same time wishing one another the blessing of heaven and long life.

The third festival is on the fifth of the fifth month, and is called *Tango-no-sekou*, or *Tcho-go-no-sekou*. *Tan* signifies first; *go*, a horse; *sekou*, a festival-day; that is, the first day of the horse in the month of the horse. *Tcho* means double; *go*, five; thus, *Tcho-go* is the fifth of the fifth month. This festival is also called *Go-gouats-go-nitsi-no-siobou*, or, the feast of the fifth day of the fifth month.

What the preceding festival is for girls, this is for boys. From the first to the sixth, it is customary to fasten to long bamboos, flags of silk, canvass or paper, decorated with the armorial bearings of a prince, high dignitary, or famous general. Those of the lower classes exhibit paintings of weapons or some figure.

At the court of the Daïri, at Miyako, Yedo, Osaka, and in the other principal towns, these bamboos are planted on the bastions and bulwarks, over each gate of the castle, and before the palaces of the princes. At Nangasaki, and in the other cities, towns, and villages, they are set up before all the houses where there are male children; two flags, called *no-bori*, or *standards of war*, being hoisted for each. At the door or entrance of each house are also placed cuirasses, helmets, bows and arrows, muskets, pikes, and other weapons made of wood or bamboo, covered with paper, and varnished. In the street and in the vestibule or hall, are set up figures of men renowned for their courage, or horsemen armed at all points. These figures are made of wood, and covered with paper and with pieces of gold or silver stuff, silk, or coloured woollen cloth. They are called *kabonto*, or *men in armour*.

Sabres, swords, pikes, bows and arrows, and other weapons, made of wood or bamboo, are given to boys as playthings, to excite in them from childhood a predilection for the military service, and to inflame their young hearts by the recollection of the great achievements of their ancestors.

These sabres, which each makes at pleasure of wood or bamboo, are called



*Siobou-katana.* *Siobou* has two significations: it means sword-grass, because the sabre is shaped like the leaf of that plant; and by decomposing the word, we find *sio*, which signifies *to conquer*, and *bou*, *to be defeated*. *Katana* is the usual term for sabre.

The *Nobori*, *Kabouto*, and *Siobou-katana*, are taken from the doctrine of the Sintos. In ancient times there was at the village of Fouka-kousa, in the province of Yamassiro, a temple of Fousi-no-Mori, belonging to the Sintos, the god of which, in the work intituled *Nifon-ko-ki*, is named Kamo-no-wake-ikatsouti-no-kami, or *god of war*.

In the first year *Ten-wo* (A.D. 781), during the reign of Kwou-nin-ten-o, the 49th Daïri, a fleet of ships of war, from foreign countries, landed an army in the province of Mouts, for the purpose of reducing Japan. The Daïri gave the command of the army, which he sent against the invaders, to his son, Sara-sin-o, and his two brothers, Iyo-sin-o and Momori-no-sin-o. Previously to his departure, Sara-sin-o went to the temple of Fousi-no-mori, to inform the deity of his march, and to implore his aid. He defeated the enemy, and destroyed their army. The three princes were in the sequel classed among the gods. Ever since that time it has been customary to set up flags and armed figures before the houses, and to give boys sabres as toys, both to compliment the Daïri on the victory gained by his sons, and to excite in boys, from their childhood, a love of noble daring and a horror of cowardice.

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The fourth festival is called by the Japanese *Sitssek*, the seventh evening, or *Seïsek*, the evening of stars, and is held on the evening of the seventh day of the seventh month. It was instituted in honour of two constellations, namely, the Tana-bata, Siok-djo, or Ori-fime, the weaver-woman, and the Inkaï, the dog-feeder, or Ken-giou, the herdsman. It is founded on a Chinese fiction, given in the work intituled *Roya-dai-soeï*, from which the author of the *Djou-tsi-kie* has extracted the following particulars:—

To the east of the milky way, called by the Chinese *Ten-ga*, or *Thian-ho*, and by the Japanese *Ama-no-gawa*, celestial river, lived Siok-djo, or Tana-bata, a female of extraordinary beauty, and daughter of the emperor of the heavens.



She employed herself in her solitude in weaving a very fine stuff, which the Japanese call *Wounmou-sioken-no-koromo*, stuff of vapours or clouds. She wasted none of her time in amusements or at her toilet. The emperor, displeased at this solitary way of life, gave her in marriage to the genius of the constellation *Inkai*, or Ken-giou, a very handsome personage, who lived to the north of the milky way, and with whom she was permitted, as a signal favour to reside. She was so much pleased with this new mode of life, that she neglected her work. The emperor, enraged at this, separated her from her husband, and made her return to the east of the milky way; but he allowed them to come together once a year only, in the seventh night of the seventh month, for the performance of the conjugal rite. In consequence of this arrangement, these two constellations still continue to labour for the benefit of the world, which causes them to be held in great veneration by the Chinese and Japanese, who invoke them to obtain the blessing of heaven, long life, wealth, and improvements in the arts and sciences. Pregnant women implore their aid in childbirth: girls pray to them to assist them in their needle-work and embroidery; boys, in their mechanical occupations, studies, and poetry. All make offerings to them of water, fire, incense, flowers, *zakki*, sweetmeats, vegetables, melons, water-melons, needles, silken and hempen threads, epithalamiums, wedding hymns, sonnets, and pieces of fine writing, according to the custom of the country. The Chinese call this offering *Kik-ko-ten*. This festival was first kept by them under the emperor Si-no-boutei, and by the Japanese in the years *Tenpe-djo-fo*, or about 749. The manner of celebrating it is described in the work *Yengi-siki*.

We find in the *Kouzi-kon-gen-ki*, that on the seventh night of the seventh month, at the court of the Daïri, four tables are laid in a suitable place in the open air. Several articles are placed upon them by way of offering; a vase with clean water, for the purpose of looking at the stars in it, and nine chandeliers in which candles are burned the whole night. Incense also is burned in a small vessel. Some of the best informed Japanese regard this Chinese fiction as derogatory to the respect due to the god of the heavens; but, in general, these two constellations are considered as having a great influence over our globe, and they are called O-mono and Ta-natsou-mono. O-mono is a word anciently used at the court of the Daïri, and synonymous with Ori-mono,



in the vulgar tongue, that is, the art of making cloth. As very light robes are worn in summer, these constellations are thence denominated Siok-djo, or Ori-fime. Tanatsou-mono signifies *seed-time*: it is composed of *ta*, arable land; *natso*, summer; and *mono*, seed; or whatever is sown in summer.

It was anciently the custom at the court of the Daïri, to write annually on this day, pieces of poetry of thirty-one characters on oblong or square bits of paper of different colours, which were then fastened to the branches of a green bamboo. This is still done at the court of the Daïri, and in the five imperial cities, Miyako, Yedo, Osaka, Sakai, and Nangasaki, in the capitals of the sixty-four provinces, and in the palaces of the princes, among persons of inferior rank, and even by the lower classes; or if they do not make Japanese or Chinese verses, they at least offer to these constellations, fire, water, scented tapers, sweetmeats, melons, water-melons, and several kinds of vegetables, by way of imploring health and happiness, and returning thanks for the prosperity of the empire.

The fifth festival is the ninth of the ninth month, and is named Tchokio-no-sekou, or the double nine. At the court of the Daïri they amuse themselves with drinking *zakki*, distilled from the flowers of motherwort\*. This liquor is thought to possess the property of prolonging life.

It was formerly customary in China to gather these flowers as soon as they had opened, and to mix the leaves and petals with boiled rice, from which was prepared a beverage that was used in celebrating this festival.

According to the account of the Chinese there formerly existed, ten miles to the north of the province of Nanyo-no-rekken, a village of thirty houses, situated near a hill covered with motherwort, bearing beautiful yellow flowers. At the

\* Motherwort is a splendid odoriferous flower, of which there are three varieties of different colours. It is the *Kiou-hoa* of the Chinese, who give this appellation to various kinds of chrysanthemum, and particularly to the *chrysanthemum indicum*, a flower highly esteemed in China, and celebrated by all the poets of that country.



foot of the hill was a valley, through which ran a stream of pure water, formed by the dews and rains that trickled down the sides of the hill. This water was the ordinary beverage of the villagers, who generally lived to the age of one hundred, or even a hundred and twenty, or a hundred and thirty, years. To live no longer than seventy was considered by them as dying a premature death.

Several Chinese authors relate, that the emperor Gi-no-boen-teï, who succeeded to the throne at the age of seven years, was greatly distressed by a prediction that he should die before he was fifteen. An immortal, named Sien-nin-foso was informed of it, and brought him a present of flowers of motherwort from Nanyo-no-rekken, and caused *zakki* to be made with them. This liquor the emperor drank every day, and lived to be upwards of seventy.

This Sien-nin-foso, called in his youth Zido, had been in the service of the emperor Tsiou-no-bokko, but was banished for some misdemeanor, and went to the environs of the hill above-mentioned. He took up his residence in the valley, drinking nothing but the water impregnated with the flowers of motherwort, and attained the age of three hundred years, whence he received the name of Sien-nin-foso. Under Gi-no-boen-teï, he returned to court, and acquainted the emperor with the means which had caused him to live to so advanced an age. The emperor followed the same course and attained the age of seventy.

Such is the origin of the practice of drinking *zakki* distilled from the flowers of motherwort, at the court of the Daïri, on the ninth of the ninth month. On this day, as on the four other festivals, throughout the whole empire, servants pay their respects to their master or employer, dressed in their best clothes. In the houses of the common people you find, instead of this *zakki*, a small branch of flowers of motherwort, fastened with a string to a pitcher full of *zakki*, which implies that they wish one another a long life. This practice is called *kikou-no-zakki*; the month has thence derived the appellation of *kikou-souki*, or month of flowers of motherwort; and this day in particular is named *kikou-no-sekou*, or festival of motherwort.

At Nangasaki, it is rather a fair, in Japanese *Matsouri*, than the festival of the flowers of motherwort which is then held. This fair begins on the 7th of the ninth month: eleven streets of the city, and the two streets of brothels give



by turns, every year, solemn dances in the great square : children magnificently dressed perform these dances with great elegance and the utmost precision. The dances are in honour of O-souva-sama, god of the Sintos. The priests, followed by an immense concourse, escort the statue of the deity to the square, where a spacious building has been erected for its reception. The 8th is a day of rest. On the 9th the dances are renewed ; after which the god is carried back to the temple with the following ceremonies. Three iron frying-pans are filled with boiling water, and into each is put a bunch of green bamboo-leaves, with which the water, called *Oudate*, is sprinkled about the statue to drive away evil dæmons. For the same purpose a priest on horseback keeps galloping to and fro, shooting with a bow and arrows. This festival is particularly appropriated to this god, that, by his intercession, the trade with the Dutch and the Chinese may be continued without interruption, and prove beneficial and lucrative to the inhabitants.

### THE FEAST OF LAMPS OR LANTERNS.

BESIDES the five great festivals above-mentioned, there is on the 15th of the seventh month a festival, called in the learned language, *Wouran-bon*, and in the vulgar tongue merely *bon*, which signifies a dish or plate. On this occasion it is customary to make offerings for the souls of deceased relatives. The festival commences on the 13th, and lasts till two in the morning of the 16th. It was anciently held six times a year, namely, on the 15th of the second month, from four in the afternoon till noon the following day ; on the 15th of the fifth month, from sun-rise till ten in the morning of the 16th ; on the 14th of the 7th month, from sun-rise till noon of the 16th ; on the 15th of the eighth month, from eight in the morning till four in the afternoon of the succeeding day ; on the 16th of the ninth month, from ten in the morning till four in the afternoon of the next day ; and lastly, on the 29th or 30th of the twelfth month, from noon till sun-rise on new-year's day.

It is several centuries since its celebration was limited to the seventh month. This festival belongs to the doctrine of Chakia, which was brought from China to Japan.



In the first volume of the book of hymns, called *Bouts-setsou-wouran-bon-kio*, which was translated in China from the Hindoo language into Chinese, by Sanzo-tik-fo, is the following tradition :

The mother of the priest, Mok-ren-bikou, a disciple of Chakia, descended after her death to hell to expiate her sins: there she suffered extreme torment from thirst. Her son, who, by means of his great knowledge, was acquainted with things past and to come, as well as with all that occurred in heaven and hell, endeavoured to procure her some food, and gave her a plate of rice, at the sight of which she was quite overjoyed; but no sooner did she raise a little of the rice to her lips, than it was transformed into burning coals. Her son, seeing from this world her new affliction, went to consult Chakia, his master, on the means of delivering his mother from the punishment which she had incurred by her impiety, and received the following answer:—"Your mother died in a state of rebellion against the Fotoke, or gods; you are not able singly to afford her any effectual relief; but on the 15th of the seventh month, assemble all the priests, sing hymns with them, and provide an offering of a hundred different kinds of food for the gods." Mok-ren followed Chakia's directions, and by this means delivered his mother.

This festival was first celebrated in China, under the emperor Go-kan-no-miti, who reigned from the year fifty-eight to seventy-five of the Christian era; and in Japan under Siomou-ten-o, the fifty-fifth Daïri, in the fifth year *Tem-pe*, or A.D. 733. It soon spread over the whole empire. Lanterns are lighted over the graves, in the evenings of the 14th and 15th, and kept burning till ten the next morning.

The priests of Chakia call this festival Wouran-bon, and those of the Sintos, Tchou-gen, from *tchou*, middle, and *gen*, beginning, to signify that a person on paying his debts in the middle of this month may begin to run up a fresh score. These days are very disagreeable to many of our interpreters, who, to avoid their creditors, frequently remain day and night at Desima, because, according to ancient custom, it is not lawful to demand payment of their debts excepting on those days.

Every Japanese, whose parents are still living, considers this as a happy day. People regale themselves and their children with fish, and wish one another a continuance of good health. Married sons and daughters, or adopted



children, send varnished boxes, containing fresh, salted, or dried fish, and certain dishes ready cooked, to their parents, at the same time wishing them health. It was anciently the custom to follow the doctrine of the Sintos in regard to all these ceremonies, but the rites of Chakia have since begun to be mixed with those of the Sintos on this occasion.

At Nangasaki, the festival is opened at six in the evening of the 13th with prayers to the souls of the deceased. To this end the tablets of parents and relatives are taken out of their cases, and placed in a lateral apartment, where they are kept, called *Bouts-dan*; or they are put within the alcove in the hall, where a repast is set before them, in token of gratitude for all that the survivors are indebted to them. Green mats, made of the grass *kaya*, are previously spread out, on the two sides of which are put ears of rice and millet, culinary vegetables, and raw fruit, as beans, figs, pears, chestnuts, hazel-nuts, horse-radish, and the earliest autumnal fruits. In the middle is set a small vase, in which are burned pastils and other perfumes. Before this vase are placed, on the one hand, a jug full of pure water; and on the other, a jug with a green leaf of the rose-coloured water-lily, on which are put a little raw rice and small square pieces of a species of turnip. Over the jug of water is laid a bunch of hemp, which those who come to pray use for sprinkling the rice and turnips. They address their prayers to the god Amida, muttering a hundred, or even a thousand, times, the words *Naman-doubt* (*Nami-amida-bouts!* or *Amida! pray for us!*) and implore him to remove the deceased to a world where he may enjoy perfect felicity.

In another vase are put branches of the tree called *Fanna-siba*, and other beautiful flowers, and care is taken to keep lanterns lighted up for two days and three nights.

On the morning of the 14th, the jug of water is taken away, and small cups full of tea are placed in its stead; these are filled twice or thrice a day for each tablet; before which also are set two plates, covered with boiled rice and other kinds of food, the one for breakfast and the other for dinner. In the interval between these two meals, various sorts of dainties, as *laksak*, cakes, stewed *mansi*, sugar-loaves, &c., are, placed before the tablet.

Towards evening they begin to light lanterns before each *si-sek*, or stone erected over the graves in the burial grounds; they are suspended from long



bamboos laid across two sticks, and burn till ten in the morning. This practice was introduced under Go-forikawa-no-in, the eighty-fifth Daïri, on the 14th of the seventh month of the second year *Kouan-ki*, or A.D. 1230.

In front of the sepulchral stone is placed a small square stone dish with pure water, and on each side a goblet of stone or bamboo, round or square, with a small green branch of the tree *Fanna-siba*. In two shorter pieces of bamboo are burned small pastils; and stewed *mansi*, sweetmeats, and other delicacies, are set at the same time on the grave.

In the night of the 15th, the offering is made in the houses before the tablets as on the preceding day; and lanterns are in like manner lighted near the tombs.

On the 16th, at three in the morning, all the different articles of food that have been mentioned are packed up in small straw boats, and carried to the market by the country people of the neighbouring villages: the sails of these vessels are of coloured paper, silk, or canvass. They are illuminated with small lanterns and burning pastils. At Nangasaki they are carried to the O-fato, or great square, where they are launched upon the water, from the steps, called the *Muscle Steps*, for the purpose of dismissing the souls of the deceased, which are supposed to return on these days to their graves. It is thought that the souls of the wicked, on the other hand, are doomed to wander about continually till the conclusion of the period fixed for the expiation of their sins. With a view to shorten this term the priests offer up prayers at their graves.

This festival produces a highly picturesque effect: outside the town the view of it from the island of Desima is one of the most beautiful. The spectator would almost imagine that he beheld a torrent of fire pouring from the hill, owing to the immense number of small boats that are carried to the shore to be turned adrift on the sea. In the middle of the night, and when there is a brisk wind, the agitation of the water causing all these lights to dance to and fro, produces an enchanting scene. The noise and bustle in the town, the sound of basins, and the voices of the priests, combine to form a discord that can scarcely be conceived. The whole bay seems to be covered with *ignes fatui*. Though these barks have sails of paper or stronger stuff, very few



of them pass the place where our ships lie at anchor. In spite of the guards, thousands of paupers rush into the water to secure the *sepikkes*, (or small pieces of copper money), and other things placed in them. Next day they strip the barks of all that is left, and the tide carries them out to sea. Thus terminates this ceremony.



ON THE  
LEGAL SUICIDE OF THE JAPANESE

APPENDIX

TO

THE FIRST PART.







ON THE  
**LEGAL SUICIDE OF THE JAPANESE.**

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MENTION is so frequently made in this volume and in other works on Japan, of the privilege enjoyed by certain classes of the inhabitants, of being their own executioners by ripping up the belly, that the reader will not be displeased to find here some particulars respecting this singular custom.

All military men, the servants of the Djogoun, and persons holding civil offices under the government, are bound when they have committed any crime to rip themselves up, but not till they have received an order from the court to that effect; for, if they were to anticipate this order, their heirs would run the risk of being deprived of their places and property. For this reason, all the officers of government are provided, in addition to their usual dress, and that which they put on in case of fire, with a suit necessary on such an occasion, which they carry with them whenever they travel from home. It consists of a white robe and a habit of ceremony made of hempen cloth, and without armorial bearings. The outside of the house is hung with white stuffs; for the palaces of the great, and the places at which they stop by the way when going to or returning from Yedo, are hung with coloured stuffs on which their arms are embroidered—a privilege enjoyed also by the Dutch envoy.

As soon as the order of the court has been communicated to the culprit, he invites his intimate friends for the appointed day, and regales them with *zakki*. After they have drunk together some time, he takes leave of them; and the order of the court is then read to him once more. Among the great this reading takes place in presence of their secretary, and the inspector: the person who performs the principal part in this tragic scene then addresses a speech or compliment to the company; after which he inclines his head



towards the mat, draws his sabre and cuts himself with it across the belly, penetrating to the bowels. One of his confidential servants, who takes his place behind him, then strikes off his head. Such as wish to display superior courage, after the cross cut, inflict a second longitudinally, and then a third in the throat. No disgrace is attached to such a death ; and the son succeeds to his father's place, as we see by several examples in the *Memoirs of the Djogouns*.

When a person is conscious of having committed some crime, and apprehensive of being thereby disgraced, he puts an end to his own life, to spare his family the ruinous consequences of judicial proceedings. This practice is so common, that scarcely any notice is taken of such an event. The sons of all people of quality exercise themselves in their youth, for five or six years, with a view that they may perform the operation, in case of need, with gracefulness and dexterity ; and, they take as much pains to acquire this accomplishment as youth among us do to become elegant dancers, or skilful horsemen : hence the profound contempt of death which they imbibe even in their earliest years. This disregard of death, which they prefer to the slightest disgrace, extends to the very lowest classes among the Japanese.

While I was at Yedo in 1782, I was told of a circumstance which had recently happened in the palace of the prince of Satsouma. To the sheath of the sabre is attached a small knife, the handle of which projects a little in front of the hilt, and is commonly embellished with flowers and other ornaments in gold, of superior workmanship. The prince, one night on retiring to bed, laid aside his sabre ; next morning the knife had disappeared. There was no reason to suspect one person of the theft more than another. Inquiry was secretly made of all the pawnbrokers, to ascertain whether the knife had been pledged. Three days afterwards one of these tradesmen brought a knife on which he had advanced money, and which was immediately known to be that stolen from the prince. All his servants were summoned to appear before the pawnbroker, who instantly pointed out the man from whom he had received the knife. The culprit frankly confessed his guilt, and was commanded to prepare for death. He replied, that he was quite ready ; on which he was led out into the court, and his head cut off without farther ceremony.



## FRAGMENTS OF JAPANESE POETRY.

THE Japanese suffer no event at all worthy of remark to pass without making it a subject for exercising their passion for poetry. To afford some idea of the nature of their poetical compositions and the energy of their language, I shall here give some of the pieces written on occasion of the death of Yamassiro\*.

|                      |                                    |
|----------------------|------------------------------------|
| Ki-ra re ta wa       | Præcidisse                         |
| Ba ka to si yo ri to | Consiliarum minorem                |
| Ki kou ta fa ya      | Nuper audiui,                      |
| Ya ma mo o si ro mo  | In montis castello                 |
| Sa wa gou sin ban.   | Turbas excitantem, novum custodem. |

“ I have just learned that one of the new guards has excited a tumult at the castle, by assassinating a counsellor in his madness.”

|                     |                          |
|---------------------|--------------------------|
| Ya ma si ro no      | Yamassiro                |
| Si ro no o ko so de | Candidam togam           |
| Tche mi so mi te    | Cruore tinctam           |
| A ka do si yo ri to | Rubentemque consiliarium |
| Fi to wa you nar    | Omnes viderunt.          |

“ The white robe of Yamassiro is dyed with blood, and every one calls him the red counsellor.”

\* The author attempted to furnish a literal translation of these Japanese verses, but finding it too difficult an undertaking, he gave a free translation in its stead. To fulfil his intention, and to convey a more correct idea of Japanese poetry, of which these stanzas are the first specimen published in Europe, the editor has annexed in Latin, verse by verse, the exact meaning which the reader may thus compare with the paraphrase of the author.



|                         |                             |
|-------------------------|-----------------------------|
| A sou ma si no          | In via orientali            |
| San-no no wa tari ni    | Per Sanno vicum irruentes   |
| Mi sou ma si te         | Aquæ profluentes,           |
| Ta no ma mo ki re te    | Terram lacunæ perfosserunt, |
| O tsou rou ya ma si ro. | Ruitque montis castellum.   |

“ The torrent, which in the eastern way runs through the village of Sanno, swelled, burst the dyke around the slough, and the castle on the mountain was overthrown.”

|                        |                            |
|------------------------|----------------------------|
| Fa tsi ou ye te        | Pretiosas in vasis arbores |
| Ou me ga sa kou ra-to  | Prunos et cerasos          |
| Sa kou fan na wo       | Floribus amœnas            |
| Ta re ta ki tsou ke te | Quis in ignem projecit?    |
| San no ni ki ra se ta. | Sanno quidem eas præcidit. |

“ Who threw into the fire the plum and the cherry-trees, those valuable trees, which are planted in boxes for the sake of the beauty of their flowers? It was Sanno, who cut them down.”

|                         |                                    |
|-------------------------|------------------------------------|
| Ki ra re ta wa          | Præcidit (consiliarum)             |
| Ba ka do si yo ri to    | Vesanus conciliarius.              |
| You oube ke ni          | Dicere possumus,                   |
| San no sin sa ye mi mou | Si prius talia unquam audiverimus, |
| Ko re ga ten meï.       | Hoc fuisse cœli mandatum.          |

“ A counsellor in madness has been overthrown. If such a thing was ever heard of, it would be said to be a judgment of heaven.”

*Remarks on the preceding Stanzas.*

*Baka tosi yori.* An extraordinary counsellor is called *Waka tosi yori*, or young counsellor; the change in the first letter of his name gives this new signification; and this play upon words shows how much he was disliked.

*Yama siro no.* *Yama* means a mountain, *siro* a castle; *no* is a particle which has no signification, but serves to give fulness and elegance to the language: it is used both in prose and verse.



These two words comprise the name and quality of the murdered person, as well as an indication of the place where the event happened ; the palace of the Djogoun being on an eminence in the last enclosure of the castle.

*Sawagou sin ban* properly signifies a new fashion which makes a great noise ; but these words are here used metaphorically for a new guard.

*Siro no okosode* : a white shirt, or under robe, which no person has a right to wear, excepting those who have the title of *kami*, women and priests.

*Asouma*. Yedo, according to the division of the empire, is the road to the east of Miyako, the metropolis. *Asouma* is an ancient word, the origin of which is thus explained by some. Tatche-bana-fime, wife of Yamatto-dake-no-mikotto, being overtaken in company with her husband by a violent tempest, threw herself into the sea, to appease the marine god Riouzin, and was drowned. Her husband, on landing, ascended the mountain of Ousoui, which commands an extensive view of the whole country to the east. There, recollecting the loss of his beloved wife, he exclaimed with a deep sigh, *Atsouma !* oh my wife ! From this circumstance Japan received the name of *Kisi-kokf*, or country of women ; but others assert, that this name was given to it by Tensio Daïsin, from whom the Japanese suppose themselves to be descended.

When the provinces of Odjo and Dewa, opposite to the island of Yeso, were yet uncultivated, the natives were called *Asouma-ibis*, or rude people, savages. The same word is still used to denote a clownish, ill-bred person.

*Sanno* is the name of a village, through which runs a large river, having a bridge composed of boats chained together. It enjoys a magnificent view, which has furnished several poets with a subject for beautiful compositions. Gongin gave it to one of Sinsayemon's ancestors, as a reward for the services which he had rendered him in his wars.

*Tanoma-ta*, arable land ; *noma* or *nouma*, a slough. When there is a slough near cultivated land, the farmers separate them by a dyke. The word here alludes to Yamassiro's father, who is compared to a slough, on account of the innovations which he contemplated, and which caused him to be detested.

*Yamassiro* is properly the name of a castle on a mountain : a castle on the sea-shore is called *Oumi-siro*, and in a valley *Fira-siro*.

The next stanza alludes to the following story :



Under Go-foukakousa-no-in, the eighty-eighth Daïri, Fosio-toki-yori was prime minister to Yori-tsougou and Moune-taka-sin-o, Djogouns of Kamakoura. During his administration the empire flourished, and the people, maintained in the possession of their just rights, were contented and happy. In the 11th month of the eighth year *Ken-tcho* (A. D. 1256), Toki-yori, having formed the plan of traversing the empire, to ascertain by ocular demonstration, whether the accounts transmitted to him from all parts were correct, resigned his post in favour of his son, Toki-moune, then six years old, appointing Naga-toki and Masa-moura to perform its functions till he was of sufficient age. He then retired to the temple of Sai-mio-si, and shut himself up in an apartment into which he forbade any person whatever to be admitted. In the second year *Djo-ko* (A. D. 1258), he caused a report of his death and that of Nikaïdo-sinano-noudo, his counsellor of state who accompanied him in his seclusion, to be circulated. The news plunged the whole empire into consternation and mourning. He then put his design in execution, and spent three years in visiting every part of the empire with Nikaïdo, both habited as priests, to avoid incurring any suspicion.

Just after he had reached the village of Sanno, a deep snow fell, and prevented him from continuing his route. He knocked at the door of a thatched cottage, and solicited hospitality for one night. A good woman, who opened the door, said, that he should be welcome to it for her part, but it did not depend on her; that her master was gone out, and she would run and fetch him. The master, when he returned, represented to the priest that his house was very small, and in so bad a state of repair that he would pass the night very uncomfortably in it: he, therefore, advised him to go eighteen streets\* farther, to the village of Yamamatto, where he would find several good houses, in which he would be much better accommodated. The priest, however, urged the impossibility of proceeding farther in so dark a night, and the master at length agreed to receive him, on his assurance, that he should be satisfied with ever so indifferent a lodging. The woman set before him some boiled millet, with an excuse for not giving him rice, as she should have done formerly in her better days. The priest replied, that millet was his favourite dish.

\* The Japanese use the word street (*matche*), as the measure of distances.



While they conversed together, the night advanced, and the cold became more severe. They had neither bedding to offer to protect him from the cold, nor wood to make a fire. In this dilemma, they determined to cut down the trees which were planted in boxes before the house. The priest, perceiving their intention, insisted that they should not carry it into execution, saying, that one of his profession ought not to care about hunger and cold, or even about lying in the open air if occasion required. He desired to see the trees; his host brought them. "This is all that is left me," said he, "of my former prosperity. I had a great number of them; but when I was reduced to poverty I gave them to my friends, with the exception of these three, which I most valued, (they were an *oume* or plum-tree, a *sakoura*, or cherry, and a *mats*, or fir-tree); but I shall now cut them down to warm you." The priest thanked him for his kindness, but again begged him not to think of cutting down the trees. The owner, nevertheless, carried them out of the house, cut them down, made a fire, and invited his guests to draw near and warm themselves. Toki-yori expressed his regret at what he had done for him, and in the course of conversation asked his name. His host refused for some time to inform him; but, at length, unable to resist the importunities of the priest, he told him that he was Sanno-gen-sayemon-tsoune-yo, son of Sanno-sabro-masa-tsoune. The priest manifested astonishment. "Sanno-sabro," said he, "was a wealthy nobleman; how happens it that you are so poor?" "My uncle, Sanno-toda," replied his host, "secretly assassinated my father, and made the Djogoun believe that in a paroxysm of insanity he had put an end to his own life; he then turned me out of doors, and it is this that has made me so poor. I have been more than once tempted to kill him to revenge my father; but he is a man of consequence, and always surrounded by so many servants, that it is impossible to get at him." While relating these particulars he shed a flood of tears, as did also the female. The two strangers wept with them. Toki-yori asked why he had not preferred his complaint at Kamakoura. He replied, he had learned with great sorrow that Toki-yori was dead, and that the other counsellors of state no longer governed with such equity as he had done. "Though I am poor," added he, "I have still a cuirass, a *nage-nata* (curved sabre with a long hilt), and a bay horse wherewith to hasten to the aid of the Djogoun in case war should befall Kamakoura." The priest, surprised at all he heard, exhorted him to patience, and



held out to him hopes of better times. While they were thus conversing, daylight appeared, the travellers took leave of their kind entertainers, and pursued their way.

Toki-yori, having finished his tour, re-appeared all at once at the court of Kamakoura. This unexpected return overjoyed the people, who had believed him to be dead. The first thing he did was to send for Sanno-toda-tsoune-yosi and his relatives, and also for Sanno-gensayemon-tsoune-yo. After a minute examination, he found that the story of the latter was strictly true, and caused Sanno-toda and one of his kinsmen, who was accessory to his crime, to be beheaded on the sea-shore. He restored to Gensayemon all the estates which had belonged to his father, and gave him in addition the villages of Oumeda, in the province of Kaga, Sakoura-i, in the province of Yetchou, and Matsou-yeda, in the province Kotsouki\*, in allusion to the three trees, *oume*, *sakoura*, and *mats*, which he had cut down to warm his guests.

Plum and cherry trees are highly esteemed in Japan on account of their flowers. Behind almost all houses are to be seen some of these dwarf trees, in boxes, and in the apartments of persons in easy circumstances, a porcelain vase with a branch in flower. The poet here alludes to Yamassiro, as though he would say: Who cut down the beloved tree of Tanomo?—Sanno.

*Sinsayemimon.* The *n* in the first syllable, taken from *sin*, makes *si*, before; *saye*, one has not; *mi*, ever; *mo*, heard; by leaving out the letter *mi*, it makes the name of *Sinsayemon*, which is pronounced *Sinsaïmon*.

*Ten mei.* When any misfortune befalls a person, it is customary to say—*ten mei*—it is a punishment of heaven. When any one has committed a crime which cannot be clearly proved, and some mishap afterwards overtakes him, the same expression is employed. Here it alludes to the mischief done by Yamassiro in abusing his power, and the time when he was punished for it, which was the fourth year *ten-mei* or *ten-mio*.

\* Kaga and Yetchou are two provinces on the north coast of Nipon, to the south of Cape Noto; Kotsouki lies more to the south-east, in the centre of the same island.



*Other Stanzas on the same Subject.*

Tonoma Yamassiro  
 Fouka desya na i ga  
 Aïta mi tat si  
 Ki ra rete nigerarou  
 Iyo sanno sinsa  
 De tchouva sansa  
 Yo i kimi siani iye.

“ Tonoma Yamassiro received three cuts with a sabre. Though the wounds were not deep, he suffered great pain. He had endeavoured to defend himself; his blood flowed: it is a happy event.”

Orawa tonomo wo  
 Ni kou mou si a  
 Na i ga san sa  
 Fitori i mous komo  
 Kouro sa re ta.  
 Iyo sanno sinsa  
 De tchiwa sansa  
 Yo i kimi siani iye.

“ We are not ill-disposed towards old Father Tonomo, though his son has been cut off. His only son has been killed. Sanno shed his blood: it is a happy event.”

The following verses contain the names of all the months of thirty days, as well as those that have but twenty-nine.

*Si yo dai mi o*  
*Mou sio ni nikou mo ou*  
*Nanats ou bo si*  
*I ma si kou si re ba*  
*Si mo no si ya wa si.*

“ All the grandees of the empire abhorred the bear, (the arms of Yamassiro, which are seven stars); let it shine no more; it is a happy event, even for the lowest servants.”



In these lines, those months which have thirty days are in Roman letters, namely, *mou*, the 6th; *sio*, the 1st; *ni*, the 2d; *nanats*, the 7th; *si*, the 4th; *kou*, the 9th; and *simo*, the 11th. All the others, in Italic letters, have but twenty-nine\*.

*Stanzas to the tune of an old Ballad, called Outai, composed on Gansayemon, whose memory is still respected on account of his humanity.*

|                         |                                       |
|-------------------------|---------------------------------------|
| I de so no to ki ni     | In illo tempore                       |
| Fa si no gi va          | Res magni momenti (evenit);           |
| To no ma ya sanno ni    | Tonoma a Sanno.                       |
| Kira reta yo na         | Prostratus cecidit.                   |
| Sono fin pa o           | Prope regiam.                         |
| Kan no ni o-ota         | Kanno et Oota.                        |
| Yetchou ni sakou ra da  | Et Yetchou ab ostio postico (palatii) |
| O ote ni sougi yama     | Ad portam anteriorem Sougi-yama       |
| Ava si te sanga         | Simul pergebant.                      |
| Sio no san ki sou       | Vulneratus est triplici loco.         |
| Chi chi san sa ni       | Pater ejus miser                      |
| Ita rou ma de           | Factus est hoc (casu).                |
| So o mo a ri so na      | Sic profecto                          |
| Zi zits no sio          | Ejus hora advenerat.                  |
| Tango ni tori tsouki    | Tango superbiens                      |
| Kago ni no ri te zo ro. | Ad currum eum duxit.                  |

“ At this time an event of great importance occurred. Tonoma was slain by Sanno near the palace: he was going with Kanno, O-ota, Yetchou, and Sougi-yama, from the back door towards the front door. His father was deeply afflicted at this circumstance. It was so decreed; his time was come. Tango supported and conducted him to his carriage.”

\* *Jeux d'esprit* of this kind, which may be compared to our rebuses and charades, are very common in the poetry of the Chinese. It is obvious that it must be very easy to compose them in a language, in which each syllable, taken separately, may have many different significations. The Japanese find the same facility in forming *double entendres*, by employing the pronunciations attached among them to the Chinese characters. The words of their native language also furnish occasion for numerous allusions, as may be seen in the preceding specimen.



*Remarks on the preceding Stanzas.*

The name of the extraordinary counsellor of state was Kanno-totomi-no-kami.

The name of the extraordinary counsellor of state O-ota Biengo-no-kami.

The name of the prince of Figo, Fosokava Yetchou-no-kami.

Sougi yama tonoske, keeper of the inner chamber (*Okonando*), in which the wardrobe of the Djogoun is deposited.

The extraordinary counsellor of state, Yone-koura-tango-no-kami-masa-farou.



## DIVISION OF THE YEAR AMONG THE JAPANESE.

The Japanese divide the year into twelve months, each of which has two sub-divisions of fifteen days distinguished by different names. The twenty-four hours are divided into one hundred parts, and the day and night contain a greater or less number of them, according as the sun is approaching or withdrawing from the equator, wherever there is a hundredth deficient, that hundredth is again divided into one hundred parts.

This method of calculation will be better illustrated by an example. We shall take the year 1783.

The sun is 30 days in *Aries*, and this period is denominated *Fak-yo-kiou*;

*Viz.* 15 days, (50 to the day, and 50 to the night) called . *Suin-boun*,

15 days, (52 to the day, and 47 to the night), called . *Sio-mi* :

30 days in *Taurus* . . . . . *Kin-giou-kiou* ;

15 days, (55 to the day, and 44 to the night) . . . . . *Ko-kvou*,

15 days, (57 to the day, and 42 to the night) . . . . . *Lits-ka* :

30 days in *Gemini* . . . . . *Tso-ki-kiou* ;

15 days, (58 to the day, and 41 to the night) . . . . . *Sio-man*,

15 days, (59 to the day, and 40 to the night) . . . . . *Bo-sin* :

30 days in *Cancer* . . . . . *Kio-kaï-kiou* ;

15 days, (60 to the day, and 40 to the night) . . . . . *Ge-tsi*,

15 days, (59 to the day, and 40 to the night) . . . . . *Djo-djo* :

30 days in *Leo*, . . . . . *Sisi-kiou* ;

15 days, (58 to the day, and 4 to the night) . . . . . *Tai-sio*,

15 days, (57 to the day, and 42 to the night) . . . . . *Lits-siou* ;



|                                               |                 |
|-----------------------------------------------|-----------------|
| 30 days in <i>Virgo</i>                       | Sits djo-kiou ; |
| 15 days, (55 to the day, and 44 to the night) | Sio-sio,        |
| 15 days, (52 to the day, and 47 to the night) | Vak-ko :        |
| 30 days in <i>Libra</i>                       | Tim-bin-kiou ;  |
| 15 days, (50 to the day, and 50 to the night) | Siou-boun,      |
| 15 days, (47 to the day, and 52 to the night) | Kan-lo :        |
| 30 days in <i>Scorpio</i>                     | Ten kats-kiou ; |
| 15 days, (44 to the day, and 55 to the night) | Tson-go,        |
| 15 days, (42 to the day, and 57 to the night) | Lits-to :       |
| 30 days in <i>Sagittarius</i>                 | Tsin-ba-kiou ;  |
| 15 days, (41 to the day, and 58 to the night) | Djo-sets,       |
| 15 days, (40 to the day, and 59 to the night) | Tai-sets :      |
| 30 days in <i>Capricorn</i>                   | Makats-kiou ;   |
| 15 days, (40 to the day, and 60 to the night) | To-djo,         |
| 15 days, (40 to the day, and 59 to the night) | Sio-kan :       |
| 30 days in <i>Aquarius</i>                    | Vo-bin-kiou ;   |
| 15 days, (41 to the day, and 58 to the night) | Tai-kan,        |
| 15 days (42 to the day, and 57 to the night)  | Lits-siun :     |
| 30 days in <i>Pisces</i>                      | So-gio-kiou ;   |
| 15 days, (44 to the day, and 55 to the night) | Wou-soui,       |
| 15 days, (47 to the day, and 52 to the night) | Ki-tiets.       |

Of the hundred parts into which the twenty-four hours are divided, two are taken for morning, and two for evening twilight.

The mechanism of the Japanese clocks consists in a horizontal balance, moving upon a pin forward and backward, with a weight on each side. This clock accurately marks the duration of day and night, by the approach or recession of these weights. I examined a clock of this kind in the palace of the governor of Nangasaki; and as the construction seemed curious, I was desirous of bringing one with me from Japan, but the high price demanded for them deprived me of this gratification.



The year, called in Japanese *tosi* or *nen*, is thus divided into twenty-four periods, which form the four seasons. Spring, which is the first, always begins with *Lits-siun*. In 1783 these periods were fixed at the following days:—

FAROU—*Spring*.

|                     |                          |          |     |
|---------------------|--------------------------|----------|-----|
| Lits-siun, from the | 4th of the 1st month, or | Feb.     | 5.  |
| Wow-soui            | — 19th                   | —        | 20. |
| Ki-tiets            | — 5th                    | 2d March | 7.  |
| Siun-boun           | — 19th                   | —        | 21. |
| Sio-mi              | — 5th                    | 3d April | 6.  |
| Ko-kvou             | — 22d                    | —        | 23. |

NATS—*Summer*.

|         |       |          |     |
|---------|-------|----------|-----|
| Lits-ka | — 7th | 4th May  | 7.  |
| Sio-man | — 22d | —        | 22. |
| Bo-sin  | — 7th | 5th June | 6.  |
| Ge-tsi  | — 22d | —        | 21. |
| Djo-djo | — 8th | 6th July | 7.  |
| Tai-sio | — 23d | —        | 22. |

AKI—*Autumn*.

|           |        |            |     |
|-----------|--------|------------|-----|
| Lits-siou | — 9th  | 7th August | 6.  |
| Sio-sio   | — 24th | —          | 21. |
| Vak-lo    | — 10th | 8th Sept.  | 6.  |
| Siou-boun | — 25th | —          | 21. |
| Kan-lo    | — 11th | 9th Oct.   | 6.  |
| Tson-go   | — 26th | —          | 21. |



Fou-yu—Winter.

|           |               |                         |          |
|-----------|---------------|-------------------------|----------|
| Lits-to   | from the 12th | the 10th month, or Nov. | 6.       |
| Djio-sets | — 27th        | —                       | 21.      |
| Tai-sets  | — 13th        | 11th Dec.               | 6.       |
| To-djo    | — 28th        | —                       | 21.      |
| Sio-kan   | — 14th        | 12th Jan.               | 6, 1784. |
| Tai-kan   | — 29th        | —                       | 21.      |

As the Japanese have lunar years, the proportion is continually varying. After a period of thirty-three months, there comes a year of thirteen months. Thus, in 1778, there was a *kou-gouats*, or ninth month and an *ouro-kougouats*, or ninth intercalary month; in 1781, a *go-gouats*, or fifth month and an *ouro-go-gouats*; and in 1784 a *djo-gouats* and an *ouro-djo-gouats*, or first intercalary month.

In 1777 the 1st of the *djo-gouats* was on Feb. 8.

|      |   |          |
|------|---|----------|
| 1778 | — | Jan. 28. |
| 1779 | — | Feb. 16. |
| 1780 | — | Feb. 5.  |
| 1781 | — | Jan. 24. |
| 1782 | — | Feb. 12. |
| 1783 | — | Feb. 2.  |
| 1784 | — | Jan. 22. |
| 1785 | — | Feb. 9.  |

It has been observed that, in general, on the 210th or 220th day after the first of the *djo-gouats*, there is a severe tempest; and when it does not happen people are accustomed to congratulate one another.

The twelve signs of the zodiac are named in Japanese as follows:—

|                                   |           |         |
|-----------------------------------|-----------|---------|
| 1. Ne                             | The Rat   | Aries.  |
| 2. Ous                            | The Cow.  | Taurus. |
| 3. Torra                          | The Tiger | Gemini. |
| 4. Ou, the abbreviation of Ousagi | The Hare  | Cancer. |



|                       |             |             |
|-----------------------|-------------|-------------|
| 5. Tats . . . . .     | The Dragon  | Leo         |
| 6. Mi . . . . .       | The Serpent | Virgo       |
| 7. Ouma . . . . .     | The Horse   | Libra       |
| 8. Fitsousi . . . . . | The Sheep   | Scorpio     |
| 9. Sar . . . . .      | The Monkey  | Sagittarius |
| 10. Torri . . . . .   | The Cock    | Capricorn   |
| 11. In . . . . .      | The Dog     | Aquarius    |
| 12. I . . . . .       | The Hog     | Pisces.     |

The four cardinal points are : *Figassi*, east ; *Nisi*, west ; *Kita*, north ; *Minami*, south.

The names of the seven planets are :—

|         |                                    |
|---------|------------------------------------|
| Gouats, | the Moon                           |
| Koua,   | Mars, or the planet of fire        |
| Souï,   | Venus, or the planet of metal      |
| Mok,    | Jupiter, or the planet of wood     |
| Kin,    | Mercury, or the planet of water    |
| Do,     | Saturn, or the planet of the earth |
| Nitji,  | the Sun.                           |

With the exception of the sun and moon, they are all according to the work intituled *Sin-dai-no-maki*, children of the gods, Isanagi-no-sanami-no-mikotto.

Like the ancient Latins, and the modern French, they distinguish the days of the week by the names of the seven planets, and say :—

|                     |           |
|---------------------|-----------|
| Gouats-yo . . . . . | Monday    |
| Kona-yo . . . . .   | Tuesday   |
| Souï-yo . . . . .   | Wednesday |
| Mok-yo . . . . .    | Thursday  |
| Kin-yo . . . . .    | Friday    |
| Do-yo . . . . .     | Saturday  |
| Nitji-yo . . . . .  | Sunday    |



*Yo* properly signifies the northern constellation, or the Bear.  
The five elements are divided into *elder brother* and *younger brother*, by the words *ye* and *to*; they have therefore ten, viz. :—

|                          |                     |
|--------------------------|---------------------|
| Ki-no-ye . . . . .       | Wood, elder brother |
| Ki-no-to . . . . .       | — younger brother   |
| Fi-no-ye . . . . .       | Fire                |
| Fi-no-to . . . . .       | —                   |
| Tsou-tsi-no-ye . . . . . | Earth               |
| Tsou-tsi-no-to . . . . . | —                   |
| Kan-no-ye . . . . .      | Gold                |
| Kan-no-to . . . . .      | —                   |
| Misou-no-ye . . . . .    | Water               |
| Misou-no-to . . . . .    | —                   |

By joining the ten elements with the twelve signs of the Zodiac, they distinctly denote each day of the month, according to their mode of reckoning. Thus, when the new moon is on Wednesday,

|                                |                            |          |
|--------------------------------|----------------------------|----------|
| Wednesday the 1st is with them | Ki-no-ye . . . . .         | Ne       |
| Thursday . . . . . 2d          | Ki-no-to-no . . . . .      | Ous      |
| Friday . . . . . 3d            | Fi-no-ye . . . . .         | Torra    |
| Saturday . . . . . 4th         | Fi-no-to-no . . . . .      | Ou       |
| Sunday . . . . . 5th           | Tsoutsu-no-ye . . . . .    | Tats     |
| Monday . . . . . 6th           | Tsoutsu-no-to-no . . . . . | Mi       |
| Tuesday . . . . . 7th          | Kan-no-ye . . . . .        | Ouma     |
| Wednesday . . . . . 8th        | Kan-no-to . . . . .        | Fitsousi |
| Thursday . . . . . 9th         | Misou-no-ye . . . . .      | Sar      |
| Friday . . . . . 10th          | Misou-no-to-no . . . . .   | Forre    |
| Saturday . . . . . 11th        | Ki-no-ye . . . . .         | In       |
| Sunday . . . . . 12th          | Ki-no-to-no . . . . .      | I        |
| Monday . . . . . 13th          | Fi-no-ye . . . . .         | Ne       |
| Tuesday . . . . . 14th         | Fi-no-to-no . . . . .      | Ous.     |



The eleventh month, in which the sun enters the winter solstice, was anciently held to be the first month, because the sun is then to the north, and below the earth. The same custom formerly obtained in China. Their cycle, or space of sixty years, begins, however, with Torra-no-tsouki. This method of computation has been adopted in China by the princes and the reigning dynasty.

Here follow the names of the cycle of sixty, which are composed of those of the cycle of ten, combined with the cycle of twelve:—

|     |     |                            |          |
|-----|-----|----------------------------|----------|
| 1.  | 1.  | Ki-no-ye . . . . .         | Torra    |
| 2.  | 2.  | Ki-no-to-no . . . . .      | Ou       |
| 3.  | 3.  | Fi-no-ye . . . . .         | Tats     |
| 4.  | 4.  | Fi-no-to-no . . . . .      | Mi       |
| 5.  | 5.  | Tsoutsi-no-ye . . . . .    | Ouma     |
| 6.  | 6.  | Tsoutsi-no-to-no . . . . . | Fitsousi |
| 7.  | 7.  | Kan-no-ye . . . . .        | Sar      |
| 8.  | 8.  | Kan-no-to-no . . . . .     | Torri    |
| 9.  | 9.  | Misou-no-ye . . . . .      | In       |
| 10. | 10. | Misou-no-to-no . . . . .   | I        |
| 11. | 11. | Ki-no-ye . . . . .         | Ne       |
| 12. | 12. | Ki-no-to-no . . . . .      | Ous      |
| 13. | 1.  | Fi-no-ye . . . . .         | Torra    |
| 14. | 2.  | Fi-no-to-no . . . . .      | Ou       |
| 15. | 3.  | Tsoutsi-no-ye . . . . .    | Tats     |
| 16. | 4.  | Tsoutsi-no-to-no . . . . . | Mi       |
| 17. | 5.  | Kan-no-ye . . . . .        | Ouma     |
| 18. | 6.  | Kan-no-to-no . . . . .     | Fitsousi |
| 19. | 7.  | Misou-no-ye . . . . .      | Sar      |
| 20. | 8.  | Misou-no-to-no . . . . .   | Torri    |
| 21. | 9.  | Ki-no-ye . . . . .         | In       |
| 22. | 10. | Ki-no-to-no . . . . .      | I        |
| 23. | 11. | Fi-no-ye . . . . .         | Ne       |
| 24. | 12. | Fi-no-to-no . . . . .      | Ous      |
| 25. | 1.  | Tsoutsi-no-ye . . . . .    | Torra    |
| 26. | 2.  | Tsoutsi-no-to-no . . . . . | Ou       |



|     |     |                            |          |
|-----|-----|----------------------------|----------|
| 27. | 3.  | Kan-no-ye . . . . .        | Tats     |
| 28. | 4.  | Kan-no-to-no . . . . .     | Mi       |
| 29. | 5.  | Misou-no-ye . . . . .      | Ouma     |
| 30. | 6.  | Misou-no-to-no . . . . .   | Fitsousi |
| 31. | 7.  | Ki-no-ye . . . . .         | Sar      |
| 32. | 8.  | Ki-no-to-no . . . . .      | Torri    |
| 33. | 9.  | Fi-no-ye . . . . .         | In       |
| 34. | 10. | Fi-no-to-no . . . . .      | I        |
| 35. | 11. | Tsoutsi-no-ye . . . . .    | Ne       |
| 36. | 12. | Tsoutsi-no-to-no . . . . . | Ous      |
| 37. | 1.  | Kan-no-ye . . . . .        | Torra    |
| 38. | 2.  | Kan-no-to-no . . . . .     | Ou       |
| 39. | 3.  | Misou-no-ye . . . . .      | Tats     |
| 40. | 4.  | Misou-no-to-no . . . . .   | Mi       |
| 41. | 5.  | Ki-no-ye . . . . .         | Ouma     |
| 42. | 6.  | Ki-no-to-no . . . . .      | Fitsousi |
| 43. | 7.  | Fi-no-ye . . . . .         | Sar      |
| 44. | 8.  | Fi-no-to-no . . . . .      | Torri    |
| 45. | 9.  | Tsoutsi-no-ye . . . . .    | In       |
| 46. | 10. | Tsoutsi-no-to-no . . . . . | I        |
| 47. | 11. | Kan-no-ye . . . . .        | Ne       |
| 48. | 12. | Kan-no-to-no . . . . .     | Ous      |
| 49. | 1.  | Misou-no-ye . . . . .      | Torra    |
| 50. | 2.  | Misou-no-to-no . . . . .   | Ou       |
| 51. | 3.  | Ki-no-ye . . . . .         | Tats     |
| 52. | 4.  | Ki-no-to-no . . . . .      | Mi       |
| 53. | 5.  | Fi-no-ye . . . . .         | Ouma     |
| 54. | 6.  | Fi-no-to-no . . . . .      | Fitsousi |
| 55. | 7.  | Tsoutsi-no-ye . . . . .    | Sar      |
| 56. | 8.  | Tsoutsi-no-to-no . . . . . | Torri    |
| 57. | 9.  | Kan-no-ye . . . . .        | In       |
| 58. | 10. | Kan-no-to-no . . . . .     | I        |
| 59. | 11. | Misou-no-ye . . . . .      | Ne       |
| 60. | 12. | Misou-no-to-no . . . . .   | Ous.     |



The twenty-four hours are twice divided into six periods, each of which is subdivided into eight, which, like the eight points of the compass, have different names:—

|                                          |                          |
|------------------------------------------|--------------------------|
| <i>Kokonots</i> . . . . .                | is our noon and midnight |
| <i>Kokonots-fan</i> . . . . .            | — half-past twelve       |
| <i>Kokonots-fan-souki</i> . . . . .      | — one                    |
| <i>Kokonots-fan-souki-maye</i> . . . . . | — $\frac{1}{2}$ past 1   |
| <i>Yaats</i> . . . . .                   | — 2                      |
| <i>Nanats</i> . . . . .                  | — 4                      |
| <i>Mouts-douki</i> . . . . .             | — 6                      |
| <i>Itsous</i> . . . . .                  | — 8                      |
| <i>Yoots</i> . . . . .                   | — 10                     |

They then come again to—

|                                               |           |
|-----------------------------------------------|-----------|
| <i>Kokonots</i> or <i>mousdoeki</i> . . . . . | midnight. |
|-----------------------------------------------|-----------|

Their almanacs contain, like ours, a list of remarkable events, and the time which has elapsed since those events. Thus we find in that for the third year *Nengo*, or the year *ten-mi*, 1783, that there had then elapsed—

|                                                                                   |             |
|-----------------------------------------------------------------------------------|-------------|
| From the first Daïri, Tsin-mou-ten-o . . . . .                                    | 2440 years. |
| From the conquest of the Corea . . . . .                                          | 185 —       |
| From the death of Taïko-sama . . . . .                                            | 136 —       |
| From the conquest of the Lioukoueo Islands by the prince of<br>Satsouma . . . . . | 173 —       |
| From the arrival of the first Dutch ship (June 2, 1609) . . . . .                 | 174 —       |
| From the death of Gongin-sama . . . . .                                           | 162 —       |
| From the foundation of the establishment on the isle of Desima . . . . .          | 144 —       |
| From the departure of the Dutch from Firando . . . . .                            | 143 —       |
| From the reign of the Djogoun, Yeye-farou . . . . .                               | 24 —        |

The almanac is always composed at the court of the Daïri by the Rek-Fakassi.

The Japanese have compasses with twelve points, corresponding with the twelve signs of the Zodiac, beginning with the north, or the Rat: in which



# 景鋪屋陀爾阿島出



PLAN of the DUTCH FACTORY in the ISLAND of DESIMA at NANGASAKI.



五輪五山所出



particular they agree with the Chinese. In the almanac for the year of the *Hare*, already mentioned, we find the following precautions enjoined to be observed :—

“ Whatever is opposite to the north must be shut this year. When a person, for instance, has occasion to go to some place lying to the north, he must, on leaving home, first bear a little to the east or south, after which he may pursue his route.

“ Pregnant women must this year take care not to lie-in opposite to the *ous-no-fo*, or point of the cow.

“ This year, all between the points of the serpent and the horse is *open*, that is, fortunate ; therefore, in praying, people must turn towards the south, which lies between the points consecrated to those two animals.

“ In sowing this year, the husbandman must not face the north.

“ In removing from one house to another, beware of approaching the *torri-no-fo*, or point of the cock.”

On the second or third of the first moon, seamen set up in their vessels a branch of fir, surrounded with a band of straw, to which they fasten several things, as grass, crabs, rice, salt, corn, &c. It is an offering made to the god of the vessel, that they may prosper in the course of the year. This offering is called *Tama-fouma-dama-sama*, or offering to the god of the ship ; for each vessel is supposed to be under the influence of a tutelary spirit.

When the almanac forbids persons to remove or to sail towards any of the twelve points, they direct their course on first setting out towards a different point, which is sufficient to prevent misfortune : after this they pursue the direction which they have occasion to take.

“ Beware this year of marrying a woman from a country situated towards the *in-no-fo*, or point of the dog.

“ During this year, persons must not shoot or throw directly towards the point of the sheep with the bow, musket, or lance.

“ This year avoid performing the natural evacuations facing the point of the cow. It is forbidden in like manner to receive cattle from that point.”

These almanacs are also filled with predictions of the weather and winds, and marks for lucky and unlucky days, to which regard must be paid in every kind of business.



## REMARKS

ON THE

## WEIGHTS AND COINS OF JAPAN, &amp;c.

IN Japan, income and revenue are always computed by *bales*, *kokf*, and *mankokf*.

Each bale contains  $33\frac{1}{2}$  *gantings*, and weighs 82 or 83 *cattis*. The *catti* is one pound and a quarter. There is no other measure than the *ganting* for all articles, whether dry or liquid.

Three *bales* of rice, each estimated at two *taëls* in the calculation of income, make one *kokf* or *koban*. The succeeding sums are the result of decimal multiplication. Thus:—

|            |    |                    |
|------------|----|--------------------|
| Si-kokf    | is | 10 kokf or kobans. |
| Fiak-kokf  | —  | 100 ———            |
| Sin-kokf   | —  | 1,000 ———          |
| A Man-kokf | —  | 10,000 ———         |
| A Siou-man | —  | 100,000 ———        |
| A Fiak-man | —  | 1,000,000 ———      |
| A Sin-man  | —  | 10,000,000 ———     |

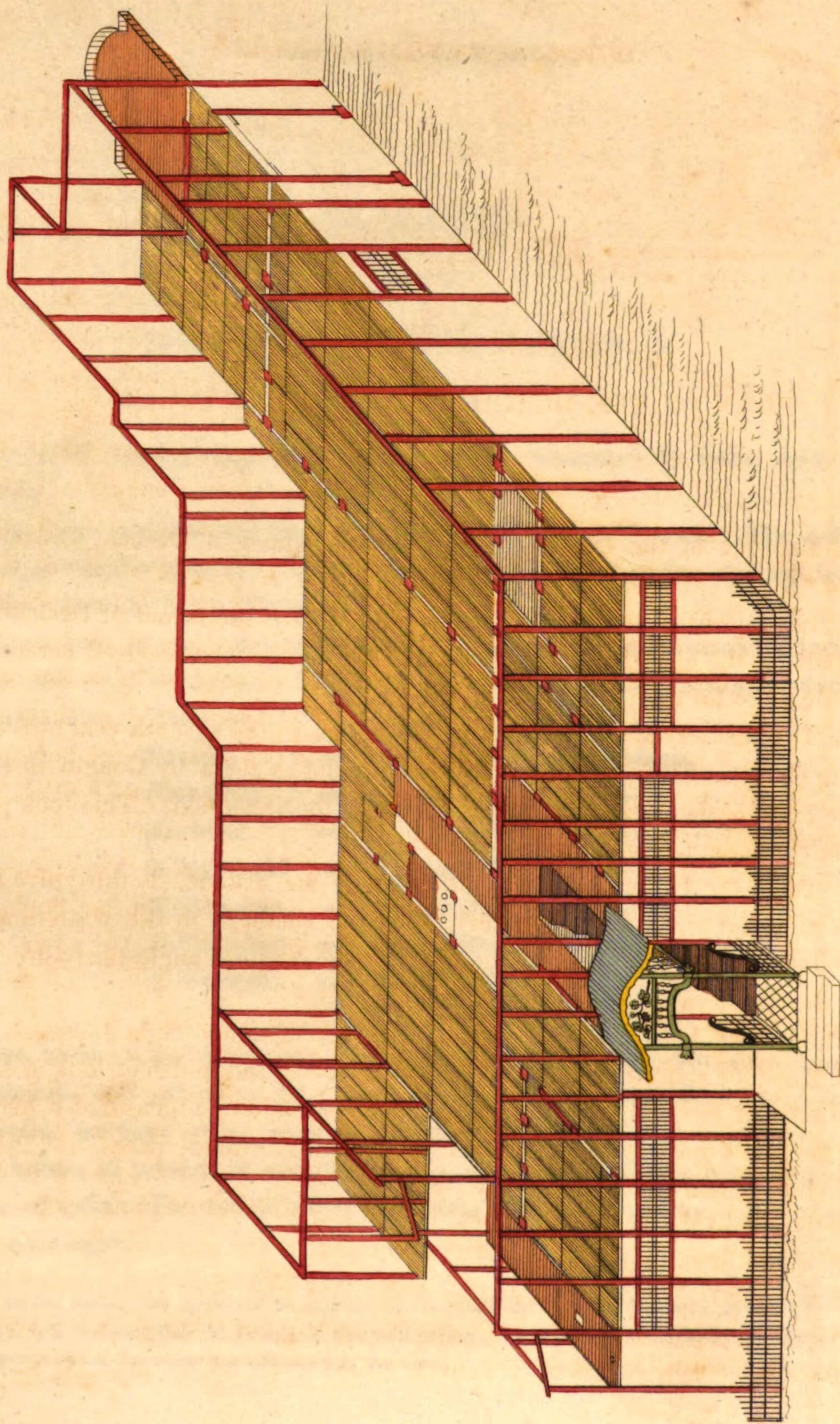
The value of the *koban* has considerably varied. There are old kobans of 24 florins, and others of 19. The *bounrok koban* is equivalent to 14 florins 8 stivers, but their value is sometimes higher by from 15 to 23 stivers. The new *koban*, at present in circulation, is worth 12 or 13 florins, according to the price of gold. The *taël* of silver is an imaginary money, of the value of about four shillings\*.

\* As the author has neglected to express in this work the value of Japanese sums in European money, and to distinguish the kobans of different periods, there is some uncertainty in regard to the valuations which the editor has subjoined to the text.









HOUSE of the CHIEF of the DUTCH COMPANY.



## EXPLANATION

OF THE

## PLAN OF THE DUTCH FACTORY AT NANGASAKI.

1. FACTORY of the *Olando* (Dutch), on the island of Desima, (Advanced Island \*).

2. In the thirteenth year of Kouan-young (1636), the island of Desima was set apart for the abode of the Barbarians of the south, who received permission to settle there for the purposes of commerce.

3. The first arrival of the Dutch in Japan, was in the seventh year of Khing-tchang (1602). Their privileges were confirmed to them by Gongin in 1609. Their establishment was afterwards removed to Nangasaki. This took place in the eighteenth year of Kouan-young (1641).

4. From the eastern to the southern angle the distance is thirty-five measures (of about eight Japanese feet); from the southern to the western angle one hundred and eight; from the northern to the western angle thirty-five, and from the northern to the eastern angle ninety-six.

[The *measure* here mentioned must be equal to about eight Japanese feet, since Kämpfer states the island of Desima to be six hundred feet long and two hundred and forty broad. That author assures us that he measured it himself, and found its greatest breadth to be eighty-two ordinary paces, and its extreme length two hundred and thirty-six.]

5. Street of the Water Gate.

6. Office of the sub-governor.

\* This island is thus named, because it projects beyond Nangasaki. See the plan of that city in Kämpfer's *History of Japan*, book iv.



7. Barrier.
8. Gate of Honour.
9. Aqueducts.
10. Parterres.
11. Basins.
12. Galleries for taking the air.
13. Stables for oxen.
14. Walk planted with bamboos.
15. House of the quarter-master.
16. Interpreter's house.
17. Desima mats, or Desima-street.
18. Washing-place.
19. Guard-houses.
20. Water-gates.

It may not be amiss to follow up this short explanation with the description of the island of Desima by Kämpfer. This description accords exactly with the plan here given after that of M. Titsingh, as may easily be ascertained upon comparing the one with the other. Scheuchzer, who translated Kämpfer's work into English, says moreover, that, in the original manuscript of the German author, there were references which he omitted, because they related to a plan which was not to be found among Kämpfer's papers and drawings. It may, therefore, be useful to supply this involuntary omission, and to annex to the plan given by M. Titsingh, a description which forms a necessary accompaniment.

“ The place where the Dutch reside is called *Desima*, that is, the Advanced Island, or the island situated before the town. The Japanese sometimes call it *Desima mats*, or *Desima-street*, because it is reckoned among the streets of Nangasaki, and is subject to the same regulations. It is not far from the city, and has been artificially formed in the sea, which hereabout is full of rocks and sand-banks, and very shallow. The foundations, to the height of a fathom and a half or two fathoms, are of hewn stone, and at flood tide are about half a fathom above the surface of the water. In figure it nearly resembles a fan without a handle: it is an oblong square, the two longest sides of which are segments of circles, communicating with the city by a small stone bridge, a few

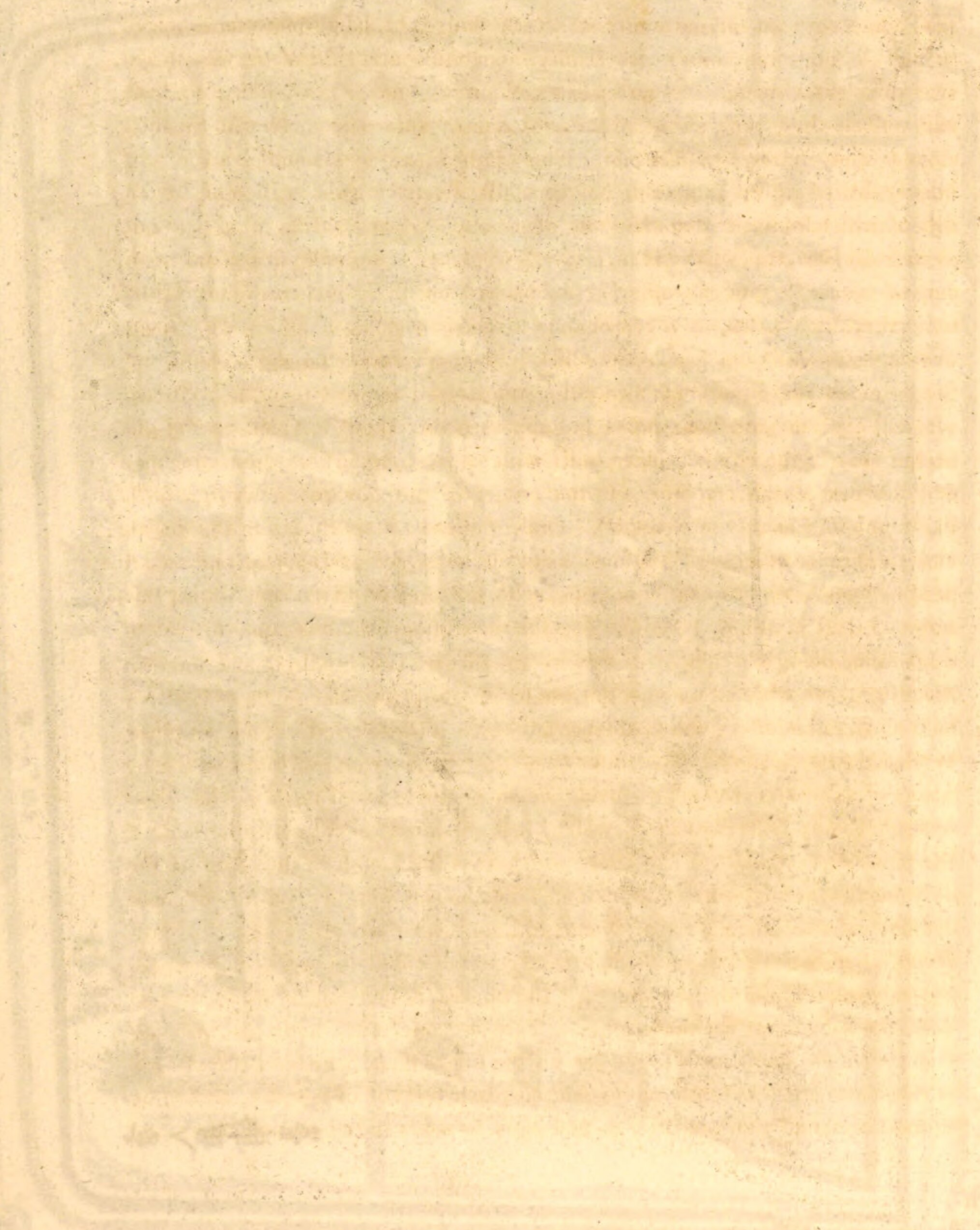




THE CHINESE FACTORY in the Street of Teng-cham at Nagasaki. Founded in 1668.

London: J. G. S. 1851. by J. G. S. 1851.







paces in length, at the extremity of which there is a handsome guard-house, where sentinels are constantly on duty. On the south side of the island are two great gates, called the water-gates, which are never opened but to load and unload the Dutch ships, in the presence of a certain number of commissioners appointed by the governor. The whole island is surrounded with deal-boards carried up to a tolerable height, and covered with a small roof, at the top of which is fixed a double row of spikes, very much like what we call *chevaux-de-frise*: the whole is in general weak, and incapable of resistance in case of necessity. In the water, a few paces from the island, are placed thirteen very high poles, at a reasonable distance from each other, with small boards fastened to the top, upon which is written in large Japanese characters the order of the governors, forbidding, under the severest penalties, all vessels and craft to pass these poles and approach the island. At the end of the bridge next to the city is a place built with hewn stone, where the ordinances and decrees of the emperor, and the orders of the governors, written on a like number of boards, are posted. One of these orders relates to the guard, and another is addressed to the officers of the street of Decima, and to all persons who have business there, and who are obliged to go and return this way. . . . . It is usually reckoned that the area of our island is equal to that of a stadium, being six hundred feet in length and two hundred and forty in breadth. One wide street runs the whole length of the island: there is also a path all round it, along the deal fence by which it is encircled. This path may be closed if necessary. The water from the gutters runs off into the sea by means of narrow curved pipes, made so on purpose, lest any thing should be smuggled away from the island, which, it is supposed, might easily be done if the pipes were straight. The street which runs the length of the island is the only one that has houses on either side. These houses were built at the expense of some of the inhabitants of Nangasaki, to whom we are obliged to pay, according to the original contract, a yearly rent of 6,500 *siumone*, a sum exceeding the value of the fee simple. All the houses, which are of wood, chiefly deal, are moreover extremely crazy. They are one story high: the ground-floors serve for warehouses. We live in the upper floor, which we are obliged to furnish at our own cost, with coloured paper instead of tapestry, according to the custom of the country; to find mats to cover the floor, and doors and



locks, if we would wish to secure our effects, and to shut up our chambers at night. The other buildings upon our island are, three guard-houses, one at each end, and the other in the middle; a place close to the entrance where are kept all the instruments necessary for extinguishing fire, and small wells which have been dug to procure water: these are covered with planks nailed on so that they may be easily removed in case of need. All the water used by us for culinary and other ordinary purposes comes from the river which runs through the city; it is conveyed by pipes made of bamboos, and discharges itself into a reservoir built on the island. For this supply of water we pay separately. The India company have erected at their expense, at the back of the great street, an edifice destined for the sale of our merchandise, and two fire-proof warehouses: for those which I have already mentioned as occupying the ground-floors of the houses, are exposed to rain and fire, and are scarcely safe from robbers. The island contains also a spacious kitchen, a habitation for the deputies appointed by the governors to superintend our commerce; a house for the interpreters, who are wanted only during the time of our sales; a kitchen and pleasure-grounds; a place for washing linen and other things; a few private gardens, and a bath. The *otona*, or principal officer of the street, has likewise a house and garden to himself. There has been left a vacant space where shops are erected and kept standing the whole time that our ships are in the port. There is also a corner set apart, in which the cords and various implements necessary for packing goods are kept."

A plan of the residence of the chief of the Dutch factory from a drawing found among M. Titsingh's papers, is annexed.



## EXPLANATION

OF THE

## PLAN OF THE CHINESE FACTORY AT NANGASAKI.

THIS plan, reduced from a Japanese print, contains inscriptions in various places, which the European engraver could but imperfectly imitate. I shall give a translation of these inscriptions, with references to their situations in the plate.

1. Chinese factory.
2. Ever since the year 1688, the Chinese factory had been in a different situation. By command of the governor of Nangasaki, it was transferred, in 1780, to the site of an ancient temple which has been surrounded by ten guard-houses, for the purpose of keeping watch over the Chinese.
3. Guard-houses.
4. Site of the temple of Great Virtue.
5. Gate leading to Bamboo-street.
6. The great Gate.
7. Interpreters' house.
8. Bridge.
9. Gate.
10. Outhouses.
11. Warehouses.
12. Office.
13. Second gate.
14. Registers of the supercargoes.
15. Guard-house
16. Chapel of the *Prince of Heaven*. The officers of the factory are seen going to this chapel on occasion of some ceremony.



17. Chapel of the guardian spirit of the country.
18. Chapel of *Kouan-in* (*Awalokites-chouara*).
19. First warehouse. The others, to the number of twelve, are ranged to the left of it, the thirteenth standing in the rear of the chapel of the Guardian Spirit. The numbers are seen on the doors of the warehouses.

OF THE  
PLAN OF THE CHINESE FACTORY AT NANGASAKI.

This plan, reduced from a Japanese print, contains inscriptions in various places, which the European engraver could not imperfectly read. I shall give a translation of these inscriptions, with references to their positions in the plan.

1. Chinese factory.

2. River since the year 1828, the Chinese factory had been in a different situation. By command of the governor of Nagasaki, it was transferred in 1759, to the site of an ancient temple, which has been surrounded by a granite wall, for the purpose of keeping watch over the Chinese.

3. Gate leading to Bando street.

4. The gate to the river.

5. The guard-house.

6. Bridge.

7. Gate.

8. Gate.

9. Warehouse.

10. Warehouse.

11. Warehouse.

12. Office.

13. Second gate.

14. Residence of the superintendent.

15. Guard-house.

16. Chapel of the Prince of Hama. The officers of the fleet are even going to this chapel on occasion of some ceremony.



# INTRODUCTION

## DESCRIPTION OF THE MARRIAGE CEREMONIES

# J A P A N.

## PART SECOND.

DESCRIPTION OF THE CEREMONIES CUSTOMARY IN JAPAN AT MARRIAGES  
AND FUNERALS; PARTICULARS CONCERNING THE DOSIA  
POWDER, &c.



# J A P A N.

## PART SECOND.

DESCRIPTION OF THE CEREMONIES OBSERVED IN JAPAN AT WARRIORS  
AND PEASANTS, PARTICULARS CONCERNING THE TOBI  
TOWERS.



# INTRODUCTION

TO THE

## DESCRIPTION OF THE MARRIAGE CEREMONIES

OF

## THE JAPANESE.

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IN compliance with the urgent request of the *Society of Sciences* established at Batavia, I made very particular inquiries concerning the marriages of the Japanese. As it would be impossible to form any correct idea of them from the mere account that a foreigner might draw up, I have preferred giving a translation of a work on the subject printed in the country itself, and adding the necessary explanations between parentheses. This work, which enters into the most minute details, may lead the reader to suppose that the Japanese sink the more important matters in an ocean of frivolities; but before he adopts so harsh a notion respecting a people who are not inferior in politeness to the most distinguished nations of Europe, he ought to consider their present situation, and to acquire a smattering at least of their history.

On the first arrival of the Dutch in 1609, the Japanese were allowed to visit foreign countries. Their ships, though built on the plan of the Chinese junks, boldly defied the fury of tempests. Their merchants were scattered over the principal countries of India; they were not deficient either in expert mariners or adventurous traders. In a country where the lower classes cannot gain a subsistence but by assiduous labour, thousands of Japanese were disposed to seek their fortune abroad, not so much by the prospect of gain, as by the cer-



tainty of being enabled to gratify their curiosity with the sight of numberless objects that were wholly unknown to them.

This state of things formed bold and experienced sailors, and at the same time soldiers, not surpassed in bravery by those of the most warlike nations of India.

The Japanese, accustomed from their infancy to hear the accounts of the heroic achievements of their ancestors, to receive at that early age their first instruction in those books which record their exploits, and to imbibe, as it were, with their mother's milk the intoxicating love of glory, made the art of war their favourite study. Such an education has, in all ages, trained up heroes; it excited in the Japanese that pride which is noticed by all the writers who have treated of them, as the distinguishing characteristic of the whole nation.

Having a keen sense of the slightest insult, which cannot be washed away but with blood, they are the more disposed to treat one another in their mutual intercourse with the highest respect. Among them suicide, when they have incurred disgrace or humiliation, is a general practice, which spares them the ignominy of being punished by others, and confers on the son a right to succeed to his father's post. As with us, the graceful performance of certain bodily exercises, is considered an accomplishment essential to a liberal education, so among them, it is indispensably necessary for all those who, by their birth or rank, aspire to dignities, to understand the art of ripping themselves up like gentlemen. To attain a due proficiency in this operation, which requires a practice of many years, is a principal point in the education of youth. In a country where sometimes a whole family is involved in the misconduct of one of its members, and where the life of every individual frequently depends on the error of a moment, it is absolutely requisite to have the apparatus for suicide constantly at hand, for the purpose of escaping disgrace which they dread much more than death itself. The details of the permanent troubles recorded in their annals, and the accounts of the first conquests of the Dutch in India, furnish the most complete proofs of the courage of the Japanese. The law, which has since forbidden all emigration, and closes their country against strangers, may have taken away the food which nourished their intrepidity, but has not extinguished it: any critical event would be sufficient to



kindle their martial sentiments, which danger would but serve to inflame, and the citizen would soon be transformed into a hero.

The extirpation of the Catholic religion, and the expulsion of the Spaniards and Portuguese, caused dreadful commotions in Japan for a number of years. The sanguinary war which we (the Dutch) carried on with those two nations, who were too zealous for the propagation of Christianity, and the difference of our religion, procured us the liberty of trading there, to the exclusion of all the other nations of Europe. The Japanese, perceiving that incessant seditions were to be apprehended from the secret intrigues of the Roman Catholics, and the numerous converts made by them, found at length that in order to strike at the root of the evil, they ought to apply to the Dutch, whose flag was then the terror of the Indian seas.

The bold arrest of governor Nuyts, at Fayoan, in 1630, showed them that the point of honour might every moment involve them in quarrels for the purpose of revenging the insults which their subjects might suffer in foreign countries or at sea. The decree of the Djogoun, which confiscated the arms of the people of Sankan, wounded the vanity of the Japanese. Numbers of malefactors, to avoid the punishment due to their crimes, turned pirates, and chiefly infested the coast of China, the government of which made frequent complaints on the subject to that of Japan. The nine Japanese vessels, then trading with licenses from the Djogoun, were to be furnished with Dutch passports and flags, in case of their falling in either with Chinese corsairs, or with our ships cruising against those of the Spaniards of Manilla and the Portuguese at Macao. The residence of Japanese in foreign countries rendered their government apprehensive that it would never be able entirely to extirpate popery. These various considerations induced the Djogoun, in the twelfth year of the *nengo quanje* (1631), to decree the penalty of death against every Japanese who should quit the country: at the same time the most efficacious measures were taken in regard to the construction of vessels. The dimensions were so regulated, that it became impossible to quit the coast without inevitable danger.

Cut off from all other nations, encompassed by a sea liable to hurricanes, not less tremendous for their suddenness than their violence, and thereby secured from the continuance of hostile fleets in these parts, the Japanese gradually



turned their whole attention to their domestic affairs. Their respect for the Dutch by degrees diminished. A mortal blow was given to our importance in this country by the removal of our establishment from Firando to Nangasaki in 1640, the chief objects of which were, 1. To afford some relief to the inhabitants of that imperial city, who, since the expulsion of the Spaniards and Portuguese, were daily becoming more and more impoverished; 2. To keep us more dependent, by placing us under the superintendence of their governors. For the sake of our commerce, we patiently submitted to the destruction of our recently erected store-houses, the heavy expense incurred by the removal, and our imprisonment in the island of Desima, where the Portuguese had their buildings, and which we had heretofore in derision denominated their dungeon. The humiliating treatment to which they then first subjected us, according to our records of those times, caused the Japanese to remark that they might act towards us in a still more arbitrary manner.

Having no idea of the governments of Europe, ignorant that the mightiest empires there owe their greatness and the stability of their power to the benign influence of commerce alone, the Japanese hold the mercantile profession in contempt, and consider the farmer and the artisan as more useful members of society than the merchant. The little respect that still continued to be paid us was at length wholly withdrawn, on the reduction of the island of Formosa by Coxinga. A native of Firando, and carrying on an extensive commerce at Nangasaki, Coxinga solicited assistance from the court of Yedo against the Chinese. Miko-no-komon-sama, great-grandfather of the prince of Firando in my time, supported him with all his influence. The Djogoun rejected his application, because he would not embroil himself with that empire. Coxinga, attacking the Chinese in the island of Formosa, at the same time turned his arms against us. Though he was not openly favoured, yet our archives attest that the Japanese policy encouraged his hostilities, since the government took no notice of our complaints, regarding us no doubt, as too dangerous neighbours, and not conceiving itself secure so long as the empire should be exposed to the attacks of an enterprising people. The vexations to which we have since been exposed have frequently induced the Company to think of dissolving the establishment. Some of the Japanese, well-disposed towards the Dutch, even advised us to threaten them with it, and to recover our credit by



the reduction of Formosa. The former was tried with some success, but we were not strong enough to attempt the latter.

Since the suppression of the rebellion at Arima and Simabarra, in 1638, the peace of the empire has not been disturbed: it was not interrupted either by the attempt of Juino Djosits and Marbasi Fiua, in 1651, or by that of Jama-gata Dayni, in 1767, the particulars of which I have given in the *Secret Memoirs of the Djogouns*. At the very commencement of the present dynasty, the government made regulations, as salutary as the welfare of the state, the happiness of the people, and the maintenance of order in the interior of the empire required. The active spirit of the Japanese could not fail to seek new objects, and by degrees their attention was turned to the establishment on fixed bases of all the observances due to each individual, according to his station in the different circumstances of life: so that every one might have precise rules for the government of his conduct towards others of every class, from the highest to the lowest. These very particular regulations were printed; otherwise a long life would scarcely suffice for acquiring a thorough knowledge of etiquette.

The military profession, as we have observed, is regarded by the Japanese as the most noble pursuit: a predilection for it is therefore encouraged in boys from their earliest years, by a suitable education, and by the Festival of Flags, which is held on the fifth of the fifth month. As they grow older, they apply themselves to the history of their country, and to the study of the duties attached to different offices, in which the sons regularly succeed their fathers. The study of the Chinese language also, in which they seldom make any very great proficiency, though persons above the lowest class devote their attention to it at all ages, affords them incessant employment. As their best works are written in that language, it is a disgrace for persons of distinction to be unacquainted with it. The precepts of Confoutsé have been in all ages explained and commented on in the public schools. From the remotest antiquity, the Japanese have respected the Chinese as their masters, and paid homage to their superior attainments. To them they went for many centuries to complete their education, and to augment their stores of knowledge. Since the prohibition of foreign travel, the only resource left them is to study the works of the Chinese, which they purchase with great avidity, especially since



the zeal of the missionaries, by making them acquainted with the process of printing, has opened a new career to their fondness for study.

Several of our interpreters were well versed in the history of China and Japan. Among those who most excelled in this respect were Josio-Kosak, Namoura-Motoisera, Naribajasi Ziubi, Naribasi Zenbi, Nisi-Kitsrofe, Foli-Monsuro, and likewise Matsmoura-Jasnosio, who, at my departure, was appointed tutor to the prince of Satsuma. I mention their names out of gratitude for the kind assistance which they afforded me in my researches. During my residence in Japan, several persons of quality at Yedo, Mijako, and Osaka, applied themselves assiduously to the acquisition of our language, and the reading of our books. The prince of Satsuma, father-in-law of the present Djogoun, used our alphabet to express in his letters what he wished a third person not to understand. The surprising progress made by the prince of Tamba; Katsragawa Hoznu, physician to the Djogoun; Nakawa-Siunnan, physician to the prince of Wakassa, and several others, enabled them to express themselves more clearly than many Portuguese, born and bred among us at Batavia. Considering the short time of our residence at Yedo, such a proficiency cannot but excite astonishment and admiration. The privilege of corresponding with the Japanese above-mentioned, and of sending them back their answers corrected, without the letters being opened by the government, allowed through the special favour of the worthy governor, Tango-no-Kami-Sama, facilitated to them the means of learning Dutch.

In the fifth chapter of the first volume of the work of Father Charlevoix, a mixture of good and bad, and swarming with errors, the character of the Japanese, as compared with that of the Chinese, is very justly delineated. Their vanity incessantly impels them to surpass one another in bodily exercises, as well as in the accomplishments of the mind. The more proficiency they make, the stronger is their desire to see with their own eyes all the curious things, the description of which strikes their imagination. When they turn their eyes to neighbouring nations, they observe that the admission of foreigners is not injurious to the government; and that a similar admission of strangers into their own country would furnish them with the means of studying a variety of arts and sciences of which they have but vague notions. It was this that induced Matsdaira-Tsou-no-Kami, the extraordinary counsellor of



state, to propose in 1769 the building of ships and junks calculated to afford the Japanese facilities of visiting other countries, and at the same time to attract foreigners to Japan. This plan was not carried into execution in consequence of the death of that counsellor.

Though many Japanese of the highest distinction and intimately acquainted with matters of government, still consider Japan as the first empire in the world, and care but little for what passes out of it, yet such persons are denominated by the most enlightened *Inooetzi-no-Kajerou*, or *frogs in a well*, a metaphorical expression, which signifies that when they look up, they can see no more of the sky than what the small circumference of the well allows them to perceive. The eyes of the better informed had been long fixed on Tonoma-yamassiro-no-kami, son of the ordinary counsellor of state Tonomo-no-kami, uncle to the Djogoun, a young man of uncommon merit, and of an enterprising mind. They flattered themselves that when he should succeed his father, he would as they expressed it, widen the road. After his appointment to be extraordinary counsellor of state, he and his father incurred the hatred of the grandees of the court by introducing various innovations, censured by the latter as detrimental to the welfare of the empire. He was assassinated on the 13th of May 1784, by Sanno-Sinsayemon, as related in my *Annals of Japan*. This crime put an end to all hopes of seeing Japan opened to foreigners, and its inhabitants visiting other countries. Nothing more, however, would be required for the success of such a project, than one man of truly enlightened mind and of imposing character. At present, after mature reflection on all that is past, they are convinced that the secret artifices and intrigues of the priests of Siaka were the real cause of the troubles which for many years disturbed the peace of the empire.

In 1782 no ships arrived from Batavia, on account of the war with England. This circumstance excited general consternation not only at Nangasaki, but also at Osaka and Miyako, and afforded me occasion to stipulate with the government for a considerable augmentation in the price of our commodities for a term of fifteen years. Tango-no-kami, the governor, with whom I kept up a secret intercourse, proposed to me in 1783 to bring over carpenters from Batavia to instruct the Japanese in the building of ships and smaller vessels, a great number of barks employed in the carriage of copper from Osaka to Nangasaki.



having been wrecked on their passage, which proved an immense loss to the government. Knowing that it would be impossible to comply with his request, because none of the common workmen employed in our dock-yards in the island of Java possessed sufficient skill, and the masters were too few to allow any of them to be spared for ever so short a time ; I proposed to Tango-no-kami to send with me, on my departure from Japan, one hundred of the most intelligent of his countrymen to be distributed in our yards, assuring him that pains should be taken to teach them all that was necessary to qualify them for carrying his views into execution at their return. The prohibition which forbids any native to quit the country, proved an insurmountable obstacle. On the arrival of a ship in the month of August, I caused the boats to manœuvre from time to time in the bay with Japanese sailors on board, which much pleased the governor, but did not fulfil his intentions. I then promised that when I reached Batavia, I would have the model of a vessel built, and present him with it on my return, together with the requisite dimensions, and all possible explanations: this I accordingly did in August the following year. The death of Yamassiro-no-kami, of which I received information immediately after my arrival at Batavia, annihilated all our fine schemes. Having finally quitted the country for Europe in the month of November in the same year, I know not whether my instructions on this point have been followed or not.

A plan so important as that here mentioned, other schemes which I pass over in silence, and the ordinary duties of my post, occupied my whole time. When, therefore, I sat down to describe the manners and customs of the Japanese so imperfectly known in Europe, I had not leisure to draw up an accurate account of all the ceremonies attending the marriages of persons of quality ; but was obliged to confine myself to the description of those common among farmers, artisans, and tradesmen. By comparing them with what is the practice in Europe and elsewhere among persons of those different classes, the reader will be enabled to judge to what a length the Japanese carry the observance of the forms of politeness and etiquette.

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The Editor has extracted from Charlevoix the following description of the mode of constructing and arranging private houses in Japan, as it will enable



the reader to understand with the greater facility the account of the marriage ceremonies observed in that country.

The houses of private individuals must not exceed six fathoms in height, and few buildings are so lofty unless they be intended for store-houses. The palaces of the emperors themselves have but one floor, though some private houses have two; but the ground-floor is so low, that it can scarcely be used for any other purpose than stowing away the articles necessary for common use. The frequency of earthquakes in Japan has occasioned this mode of building: but, if these houses are not to be compared with ours for solidity or height, they are not inferior to them either in cleanliness or convenience. They are, with few exceptions, of wood. The ground-floor is raised four or five feet as a precaution against damp, for the use of cellars seems to be unknown in this country: and, as these houses are very liable to be consumed by fire, there is in each of them a spot enclosed with walls of masonry, in which the family deposits its most valuable effects: the other walls are made of planks, and covered with thick rugs, which are very nicely joined together.

The houses of persons of quality are divided into two series of apartments. On one side is that of the women, who, in general, never show themselves; and on the other, is what we should call the drawing-room, where visitors are received. Among the trades-people and inferior classes, the women enjoy more liberty, and are less careful to conceal themselves from view: but, upon the whole, the sex is treated with great respect, and distinguished by extraordinary reserve. Even in the most trifling matters the utmost politeness is shown to women. The finest pieces of porcelain, and those cabinets and boxes which are so highly esteemed and carried all over the world, instead of serving to decorate the apartments in ordinary use, are kept in those secure places above-mentioned, into which none but particular friends are admitted. The rest of the house is adorned with common porcelain, pots full of tea, paintings, manuscripts, and curious books, arms, and armorial bearings. The floor is covered with thick double rugs, bordered with fringe, embroidery, and such-like ornaments. According to the law or the custom of the country, they must all be six feet in length, and three in breadth.

The two suites of apartments into which the body of the house is divided consist of several rooms, separated by mere partitions, or rather by a kind of



skreens, which may be moved forward or backward at pleasure; so that an apartment may be made larger or smaller as there may be occasion\*. The doors of the rooms and the partitions are covered with paper, even in the most splendid houses: but this paper is adorned with gold or silver flowers, and sometimes with paintings, with which the cieling is always embellished. In short, there is not a corner of the house but has a cheerful and pleasing appearance. This mode of arrangement renders houses more healthy: in the first place, because they are entirely built of fir and cedar; in the second, because the windows are so contrived, that by changing the place of the partitions, the air is allowed a free passage through them. The roof, which is covered with boards or shingles, is supported by thick rafters; and, when a house has two floors, the upper is usually built more solidly than the lower. It has been found by experience, that a house so constructed, resists the shocks of earthquakes better. In the architecture of the exterior there is nothing very elegant. The walls, which, as I have observed, are of boards, and which are very thin, are covered in many places with a greasy earth found near Osaka; or instead of this earth, they give the outside a coat of varnish, which they lay on the roofs also. This varnish is relieved with gilding and paintings. The windows are filled with pots of flowers, which, according to Caron, they have for all seasons; but when they have no natural flowers they make shift with artificial ones. All this produces an effect that pleases the eye, if it does not gratify it so highly as beautiful architecture would do.

Varnish is not spared in the interior. The doors, the door-posts, and a gallery which usually runs along the back of the house, and from which there is a descent into the garden, are covered with it, unless the wood be so beautiful as to make them wish not to conceal the veins and shades; in this case, they merely lay on a thin coat of transparent varnish. In the apartments are to be seen neither chairs nor benches; for it is customary, in Japan, as in all the rest of Asia, to sit on the ground. To avoid soiling the mats or rugs which cover the floor and serve for seats, they never walk on them in shoes, or more

\* It may be seen from the engravings which accompany the description of marriages, that they have also sliding partitions; that a partition is composed of three or four shutters or leaves, running one before another on parallel grooves; and that, by this mode of separation, they can in a few moments make one large room out of several small ones.



properly speaking, sandals, which are put off on entering the house. They sleep also upon these rugs over which people in good circumstances spread a rich carpet, and a wooden machine serves to support it. This is a kind of box, nearly cubical, composed of six small boards very neatly joined together and varnished; it is about a span long, and not quite so broad. Most of the household utensils are of thin wood covered with a thick varnish of a deep red. The windows are of paper, and have wooden shutters within and without; they are never closed but at night, and are not seen in the day-time, their sole use being to prevent persons from entering the house by favour of the darkness, either through the court or the gallery.

In the apartment for the reception of company, there is always a large cabinet opposite to the door, and against this cabinet visitors are placed. Beside the cabinet is a buffet, on which are put religious books; and, in general, by the door there is a kind of balcony, so contrived that without rising, you may have a view either of the country, the street, or the garden. As the use of fire-places is unknown in Japan, there is in the largest apartments a square walled hole, which is filled with lighted charcoal, that diffuses heat sufficient to warm the whole room. Sometimes a low table covered with a large carpet is set over the fire, and people sit upon it when the cold is very severe, nearly in the same manner as they do in Persia, on what is called a *kartsü*. In apartments in which a fire-place cannot be made, they supply the want of it by copper and earthen pots, which produce nearly the same effect. Instead of poker and tongs they use bars of iron to stir the fire, which they do with as much address as they use small varnished sticks instead of forks to eat with.

In the houses of very wealthy persons and in great inns are to be seen very curious articles, which serve to amuse travellers, such as: 1. A large paper, on which is represented some deity, or the figure of some person eminent for virtue, with an appropriate and frequently very rich border, in the manner of a frame. 2. Grotesque Chinese figures, birds, trees, landscapes, always in a masterly style, covering skreens. 3. Pots of flowers. 4. Perfuming-pans of brass or copper, in the shape of cranes, lions, or other animals. 5. Pieces of furniture of rare wood. 6. Toilets of carved work. 7. Plate, porcelain, &c.



## DESCRIPTION

OF THE

## CEREMONIES OBSERVED IN JAPAN

AT THE

### MARRIAGES OF FARMERS, ARTISANS, AND TRADESMEN.

THE marriage ceremonies of the highest and those of the lowest classes are totally different. Very curious particulars relative to this subject are given in several Japanese works, particularly in the *Jomé-tori-tiofo-ki*, in which the manner of conducting the bride out of the house of her parents is accurately described. The same thing is also to be found in the *Kesi-foukoro*, of which I here give a translation, together with the plates belonging to it, containing all that is to be observed at the marriages of farmers, artisans, and tradesmen ;

The presents that are to be sent to the residence of the bride when the match is agreed on ;

The ceremonies observed from the commencement till the conclusion of the marriage ;

The apparel and what is most commonly worn on such occasions ;

The furniture, ordinary and extraordinary ;

The manner of contracting the engagement at three times, with a single earthenware jug full of *zakki*, and when three such jugs are employed ;

How the nearest relatives on each side meet, and bind the new alliance by drinking *zakki* ;

The manner of adorning the *tekaké*, the *fikiwatasi*, and the *sousous* ; and the order in which the company are placed.

All this is shown in the *Kesi-foukoro* by several engravings on wood, the



description of which is divided into numbered chapters, that whatever relates as well to marriage as to the value of the presents, among the highest, middling, and lowest classes, may be thoroughly understood by all. Thus

No. 1. contains the list of the presents and the manner in which they are arranged ;

2. The manner in which they are previously arranged at the house of the father ;

3. What is to be observed in regard to the paper ;

4. What ought to be written upon it ;

5. The form and manner of paying congratulations, and the order in which the presents are arranged at the residence of the bride ;

6. The manner of delivering the lists of presents, &c.

These numbers amount to 192. The substance of them is as follows:—

§ 1. Gives a description of the presents, and of what is to be observed in regard to their value, with reference to the condition and circumstances of each person. These presents consist of

150 pieces of money, of the value of 4 taels 3 marcs each.

5 rolls of white *pelongs*.

5 rolls of red *gilams*.

10 single rolls, or 5 double pieces of red stuff for lining.

15 packets of silk wadding.

5 bunches of *nosi*, or dried rock-leech.

3 handfuls of dry sea-cats.

50 pieces of sea-lentil.

53 *kommelmaas*, or two or three couple of wild ducks.

1 tray with two bream.

2 kegs of *zakki*.

Each person is at liberty to give the eleven articles composing such a present, or only nine, seven, or three, just as he pleases ; representations of them, as well as of the trays on which they are offered, will be found in plates 4, 6, 9, and 10.

§ 2. The father of the bridegroom, after setting out the present at his house, invites all his relations, male and female, and likewise the mediators, and regales them with *zakki* and other refreshments.



§ 3. To make out a list of the presents they use *fosio* paper, or *sougi-fara* paper, according as it is longer or shorter. This paper is folded lengthwise in the middle; and only one side is written upon. When the present is large, and one side is not spacious enough to hold the description of them, they take *take-naga* paper. This list must be written with thick ink, otherwise it would not be accepted.

§ 4. This list is made out as follows:

a *Mokrok*, or List of Presents.

|   |        |                       |       |                  |
|---|--------|-----------------------|-------|------------------|
| b | above, | pieces of money,      | below | 150 pieces.      |
| c | —      | white pelongs,        | —     | 5 rolls.         |
| d | —      | red gilams,           | —     | 5 rolls.         |
| e | —      | red stuff,            | —     | 5 double pieces. |
| g | —      | bunches of nosi,      | —     | 5                |
| h | —      | sea-cat, <sup>1</sup> | —     | 3 handfuls.      |
| i | —      | sea lentil,           | —     | 50 pieces.       |
| k | —      | kommelmaas,           | —     | 50 pieces.       |
| l | —      | bream,                | —     | 2                |
| m | —      | zakki,                | —     | 2 kegs,          |

At the side n. *Izjo*, or the end.

o. *Niwa-Kanjemon*, name of the bridegroom's father,

p. the date.

q. *Ima-i-Sioyemon*, name of the bride's father.

§ 5. The presents having been carried to the house of the bride's father, the messenger arranges them in the order in which they are enumerated in the list. If the place be rather too small for displaying them, still they must not be set out indistinctly; each of the articles must lie separately, but they may be laid as closely as possible to one another.

§ 6. Among the middling class trays with legs are used, and among the lower trays without legs.

§ 7. The messenger sent to the residence of the bride must be accompanied by the mediator. The former pays this compliment:—

“ *Niwa-Kanjemon* is exceedingly flattered that *Ima-i-Sioyemon-Sama* gives



his daughter to his son. For this reason he sends him this present, as a token that he wishes him durable health."

§ 8. At the house of the bride's father, a servant in decent attire, as well as the messenger, must be on the watch to receive the present. After comparing it with the list, he politely accepts it, and informs the master of the house of the present and the message.

§ 9. The messenger and mediator are then conducted into any suitable apartment.

§ 10. The conductor, his people, and the messengers, are then led into another apartment, by persons appointed for that purpose; who, after they are there seated, leave them for a moment. Meanwhile a cup of tea, and the apparatus for smoking, are handed round to each of the persons thus seated.

§ 11. If the messenger is a person of respectability, he is regaled, with *soni* soup, *famagouris* (a species of muscle) with their sauce; a *koemisiu*, (a box of sweatmeats), and several other kinds of refreshments, the whole served up in small bowls exquisitely varnished, with covers. If he is an ordinary person, he is treated only with *soni* soup and *soeimono*, (fish chopped very small), with sauce in bowls of a more common kind, but also with covers. To these are added a box of balls made of fish and *zakki*.

§ 12. It frequently happens that the messenger and the master of the house are of different rank; if the former be of higher rank, the other comes to him and compliments him; in the contrary case, he is not expected to do so.

§ 13. The receipt contains a list of the presents at full length, and concludes with these words:—

"The present described above has been duly received by Ima-i-Sioyemon, who also wishes durable health to Niwa-Kanjemon."

§ 14. The receipt being considered as an important document, the name of the father is inserted in it, and that of the messenger is not mentioned.

§ 15. At the expiration of three days, the messenger and those who accompanied him to the residence of the bride, receive a counter-present proportionate to what they brought; for instance,

The messenger 2 pieces of money, 1 roll of stuff for a cloak of ceremony, 10 quires of *sougi-fara* paper.



The conductor, 2 itsibs of gold, which make a half-koban, and 5 quires of *sougi-fara* paper.

Each servant 3 strings of *sepikkes*, and one quire of *fansi* paper.

§ 16. The day after that on which the present is carried to the house of the bride, the mediators are complimented by the parents of the young couple.

§ 17. The mediators are charged to ascertain, on behalf of the bride, the arms of the bridegroom, and the length of his robes.

§ 18. The two parties must settle between them on what day the marriage is to take place.

§ 19. The following articles are prepared for the bride at her own home:

Long robes, wadded with silk for winter;

A wedding dress, white, embroidered with gold or silver;

Another dress, with a red ground;

Another with a black ground;

Another of plain white stuff;

Another of plain yellow;

(People of quality have for this purpose costly stuffs, the ground of which, called *aja*, is sprinkled with squares of the same stuff, crossed each way, thus, 卍, named *saji-waifies*. Such is the costume indispensably necessary on all great festivals. For mourning they have also stuffs with this *aja* ground, but without squares).

A number of summer robes, both lined and single, and all the other requisites of a wardrobe, as girdles, bathing gowns, chemises, under robes, fine and coarse, a bed-gown with sleeves, (a thick furred robe), a rug to sleep on, bed-clothes, pillows, gloves, carpets, bed-curtains, head-dresses, (usually of silk gauze, which young females wear when they go abroad), a light girdle (which is covered by the broad one, and serves to tuck up the robes with long trains), plain strings, (to tie round the cotton gown worn in bed), a silk cap, a furred cap of cotton, long and short towels, a cloak, a covering for the *norimon*, silk buskins, and a bag with a mixture of bran, wheat, and dried herbs, to be used in washing the face.

§ 20. The *santok*, or pocket-book, must contain a small bag of toothpicks, some skeins of *moto-ivi* (thin twine made of paper to tie the hair), a small



looking-glass, a little box of medicines, and a small packet of the best *kalambak*.

§ 21. Several kinds of paper are also provided, as *sikisi*, *tansac*, *nobé-kami*, *sougi-fara*, *fansi*, *fosio*, *mino-kami*, *tage-naka*, and *maki-kami*, or paper in rolls for writing letters.

§ 22. Various trifling articles are also put up, as :

A *kollo* (a kind of harp,) a *samsi* (a sort of guitar), a small chest for holding paper, an inkhorn, a pincushion, several sorts of needles, Daïri dolls, a box of combs, a mirror with its stand, a mixture of iron and black to blacken the teeth, (the distinguishing mark of married women, some blackening them the moment they are married, and others when they first become pregnant), curling-tongs for the hair, scissors, a letter-case, a case of razors, several small boxes varnished or made of pasteboard or osier, dusters, a small bench for supporting the elbows when the owner has nothing to do, a case of articles for dressing the hair, small dolls, an iron for ironing linen, a large osier basket (to hold the carpets and various articles of linen used by women), a tub with handles, a small and very smooth board, a small sabre, called *mamouri-gatana*, with a white sheath in a little bag (this sabre, when carried about them, is thought to drive away evil spirits, and to preserve them from all infectious exhalations ; and the same effects are ascribed to the sabres of the men), complimentary cords (small cords made of paper, painted with different colours, and gilt or silvered at each end, used to tie round presents), *nosi* or dried rock leech (a small piece of which is attached to every present in token of congratulation), silk thread, a small tub to hold flax, several slender bamboos, furnished with brass or copper points for spreading or drying silk stuffs upon after they are washed, *kino-fari* (a kind of pins for stretching silk stuffs upon mats), thread, tobacco cut small, large dolls, circular fans, common fans, terrines with their dishes ; the whole resembling the articles daily used by the bride.

§ 23. Several books are added, such as the following :—

The *Fiak-nin-ietsu*, or the hundred poems, composed by different authors.

The *Ize Monogatari*, by Ize, a female attendant of one of the wives of the Daïri, showing how a certain Nari Fira had lived in adultery with Nisio-no-Ki-



saki, one of the wives of the Daïri, which, to his indelible disgrace, was published in a great number of books.

The *Tsouri-tsouri-gousa*, a collection of tales, from which moral precepts are drawn, in eight volumes.

The *Gensi Monogatari*, or, History of Gensi-no-Kimi, a kinsman of one of the Daïris, containing an account of his adventures in several countries, and likewise some poems by Mourasaki-Zikieib, in fifty volumes.

OR,

The *Koget-su*, another version of the *Gensi-Monogatari*, written in the language of the learned, by Kigin.

The *Hizu-itze-day-zu*, in twenty-one volumes, with poems composed under forty-three Daïris, from the 5th year of the *Nengo Ingi* (905), in the eighth year of the reign of the sixtieth Daïri, Daygo-ten-o, to the tenth year of the *Nengo-Jeykjo* (1438), the tenth year of the reign of the one hundred and third Daïri, Go Fannazono-no-in.

OR,

The *Ziu-san-day-zu*, thirteen volumes, containing all the poems composed under the thirteen Daïris, from the second year of the *Nengo-Fywa* (1223), to the tenth year of the *Nengo-Jeykyo*, (1438).

The *Manjo-zu*, a collection of ancient poems from the reign of *Saisin-ten-o*, the tenth Daïri, to Daygo-ten-o, the sixtieth.

The *Sagoromo*, or, explanation of the *Gensi Monogatari*, in sixteen volumes.

The *Jeigwa Monogatari*, history of a spendthrift, from which may be drawn useful moral precepts of economy.

*Ona-si-zio*, that is, four books for the use of females, viz. :

The *Daygakf*, or moral precepts of Confoutsé.

The *Rongo*, his lessons to his disciples.

The *Mozi*, a defence of his works, by Mozi.

The *Tynjo*, or treatise on the advantage of observing a due mean in all things, by Zizi, grandson of Confoutsé. These works, published in the learned language, *Gago*, with the *kata-kana*, or women's letters, have been re-printed expressly for them.



The *Kai-awasi-o-goura-waka-sougo-rok*, or, description of a certain toy for women, consisting of two high boxes, filled with shells of *famagouris*, gilt in the inside, and painted with figures of men, animals, flowers, plants, &c. In this book there is, by the side of each shell, a short poem relative to the subject which it exhibits. See the representation of these boxes marked with the letters CC, plate 3.

The *Sei-Sionagon-tji-je-ita*, the duties of a female in the married state, by *Sei-sionagon*, waiting-woman to one of the wives of a *Dairi*.

And, lastly,

The *Konrei-kesi-foukouro*. *Konrei*, properly signifies marriage; *kesi*, the seed of the poppy; *foekoero*, a sack. These three words joined together, intimate that the most minute circumstances relating to the marriages of farmers, artisans, and shopkeepers, compared with those which are to be observed at marriages of persons of quality, are described in this work with the greatest accuracy.

§ 24. At the residence of the bride many things are also provided for the entertainment of the relations, as tea-cups, tea-tables, boxes for eatables, *zakki* pitchers and waiters, boxes of sweetmeats, boxes to lean upon, plates for confectionary, a *sake-zin* (containing two *zakki*), pitchers, and several dishes and plates which fit exactly one in another; such a *sake-zin*, enclosed in a larger box is taken along on any party of pleasure, to prevent embarrassment), a pot, a *tobacco-bon* (apparatus for smoking), a *sougo-rokban* (a kind of chess-board), small tongs, a little bar to hang towels on, several instruments for burning *kalambak*, a small box containing all the requisites for smoking (this is used on ordinary occasions, the other only on festivals), pipes, a desk to lay books upon while reading, a low table with four legs.

§ 25. Some coarse articles are also provided, such as a lantern, a small tub for washing hands, a small bowl of varnished wood with lid and handle, for pouring out water, a hat, a parasol, a *norimon*, with a covering of oiled paper against rain, two kinds of slippers, wooden sandals mounted on pattens, and a box for the slippers.

§ 26. Several other articles are prepared, such as a *mizousi*, or dressing table (see plate 9, letter A), a *Koero-dana* (see the same plate, letter B, where a



description is given of these two pieces of furniture), two boxes with painted shells (already mentioned in section 23, and represented in plate 3, CC), a screen, boxes for victuals, a *tans*, or ordinary drawer, a square osier basket, a large chest, an oar to hang clothes upon, a chest for pressing sashes, two *fasami-fako* (small portmanteaus), a box for pastry, and several other trifling things.

§ 27. The day after the wedding, the bride receives a present from each person who comes to see her in her apartment; she takes care to provide beforehand various articles to give in return. If she had not sufficient, she would be obliged to apply to her husband, which would be a disgrace to her and her women, being yet but a stranger in the house.

To prevent such a mortification, they prepare the undermentioned packets of gold, silver and copper coin. The present which the bride makes must always be in proportion to that she receives.

50 packets, each containing one *itsib* of silver or *mamesta*, of the  
value of . . . . . 2 *maas*.

100 packets of the value of . . . . . 3 —

80 packets of the value of . . . . . 4 *maas* 3 *kondorins*.

50 packets of the value of . . . . . 2 *taels* 1 *maas* 5 *kondorins*.

30 *itsib* of gold of the value of . . . . . 1 *tael* 5 *maas*, or a fourth  
of a *koban*.

20 packets, each of 2 *itsib* of gold, making . . . . . 3 *taels*

10 packets, each of 3 *itsib* of gold, making . . . . . 4 *taels* 5 *maas*.

5 packets, each of 5 *itsib* of gold, . . . . . 7 *taels* 5 *maas*.

A quantity of packets, each containing two small strings of *zeni* or *sepikkes*.

A quantity of other packets of one string each.

There should be a considerable quantity of the two latter sorts.

On each packet is stuck a small piece of *nosi*; and the different packets are kept in separate boxes.

Care is also taken to have in readiness fifty quires of *sougi-fara* and *fansi* paper, of which ten, five, or three, quires are attached to each counter-present, in proportion to its value. (This provision of paper seems very small when compared with the packets; but, as each visitor adds a few quires to his present, these are used for the counter-presents). On these quires of paper a



small piece of *nosi* is stuck, as upon the packets; and they are likewise tied with complimentary strings. (See plates 6 and 10, fig. 1, 2, 3, and 4.)

At the entrance of the bride's apartment is seated a woman, who, to prevent mistakes, keeps an account in a memorandum-book of all the presents and counter-presents.

§ 28. Some *nagamouts*, or trunks, and *tans*, or drawers, are then prepared, and each of them is put into a linen bag: care is taken to have the bags in readiness before the day is fixed for the nuptials. These bags are generally of a dark blue or green colour, painted with the arms of the bride, and tied with some strips of *nosi*, or with creeping plants.

§ 29. The widest cloth is best for these bags; it is usually eight or ten inches broad; twenty-two feet eight inches long for the *tans*, and forty-one feet for the *nagamouts*, *kousira-siak* measure. (The Japanese have two kinds of measures of length, the *kousira* and the *kani-siak*. The first is used for all kinds of stuff that are woven; the other by surveyors and carpenters; fifty-two inches of the former are equivalent to sixty-five of the latter measure.)

It would be superfluous to describe how the breadths are to be sewed together.

§ 30. Each of the articles mentioned in the 19th and following sections, being provided at the house of the bride, an invitation is sent to the mediator and his wife, who, in token of congratulation, are treated with *zakki* and *soeimono* (several kinds of soup in terrines with covers).

§ 31. A day, marked in the almanac as a fortunate one, is fixed for removing the whole to the house of the bridegroom. The catalogue is written on a sheet of paper folded lengthwise, and the upper part only is written upon. This catalogue is delivered on a waiter. The following list, written over the whole page is delivered, on the contrary, without waiter.

§ 32. The plate which I have marked with the letter B, in the Japanese original, represents the manner of writing.

a. The list of what is necessary for house-keeping. Each article is then named separately.

b. *Isio*, or the end.

Here the fathers are not named.



§ 33. That is only done in the receipt which is simply worded :

a. Receipt of, &c.

Each article received is then mentioned.

b. *Isio*, or the end.

c. What is mentioned above has been received, and specially delivered by us.

d. The date.

e. The servant of Niwa Kanjemon.

Sitsijemon.

f. The servant of Ima-i-Sioyemon, *Koufe-dono*.

g. The seal of Sitsijemon.

§ 34. The mediator first proceeds to the house of the bridegroom, to receive what is to be sent thither. A number of servants are in waiting; some to attend to the door, and to open it on the arrival of the articles; and others to lead the bearers aside, that they may not obstruct the entrance, and to prevent confusion.

The messenger, the superintendent, and the mediator, are conducted into a separate apartment, where they are served with refreshments. The persons of less consequence are conducted into another room, where some one remains with them and supplies them with refreshments.

A cup of tea is first handed to each of them, and then tobacco; the messenger, superintendent, and mediator, are supplied with *soni* and *soeimono* soups, *famagouris*, in their sauce, a box of dainties, sea-spider, fish-balls, and other dishes prepared beforehand, as well as *zakki*.

If the mediator is of inferior rank to the messenger and the superintendent, he remains with them the whole time; if not he quits them.

A waiter is brought them with three jugs of *zakki*, one of which is always larger than the others.

As the *soni* soup, hastily prepared for the domestics, might not be properly cooked, nor sufficiently good in quality, another soup is given to them; or instead of soup, three or five cakes, in proportion to their size, are set before each, wrapped in *sougi-fara*, or *fansi* paper, tied with complimentary strings; on each packet are two dry *gonames* (a species of pilchard).



These packets are given to them as well as the *soeimono* soup (a preparation of *famagouris*), and *zakki*; but this is not done if they have the *soni* soup, for which reason they prefer the packets.

§ 36. The bearers are rewarded according to the value of the articles: each of them receives three small strings of *sepikkes* or more, according to the circumstances of the bridegroom's father.

§ 37. The betrothing and nuptials take place on the same day. No priest is ever required for the marriage ceremonies.

On the day fixed, one of the female servants of the second class, who is known to be the most intelligent, is sent to the house of the bride to receive her. (There are three classes of women servants: the first make the apparel of the mistress, dress her hair, and keep her apartments in order; the second wait on her at meals, accompany her when she goes abroad, and attend to other domestic duties; and the third are employed in cooking and various menial offices.)

§ 38. At the bride's house, she is treated with refreshments; a female meanwhile bearing her company.

§ 39. The bride's father invites all his kinsfolk, and gives them an entertainment before his daughter is conducted to the habitation of the bridegroom,

§ 40. Some servants of the second class there await the arrival of the bride.

§ 41. The *zakki* is poured out by two young girls, one of whom is called the male butterfly, and the other the female butterfly. (These appellations are derived from their *sousous*, or *zakki* jugs, each of which is adorned with a paper butterfly, to denote that, as those insects always fly about in pairs, so the husband and wife ought to be continually together. For a representation of these jugs, see plate 4, letter A, No. 179.)

Before the male butterfly begins to pour out, the other pours a little *zakki* out of her jug into that of her companion.

The manner of pouring out the *zakki* is governed by particular rules, which will be noticed hereafter.

§ 42. The *Tekaké*, the *Fikiwatasi*, and the *Sousous*, ought to be ready, and also a woman to hand them round. They are described in § 177, 178, and 179,



and the manner in which they are to be decorated, and the ceremonies to be observed in presenting them, will be mentioned in the sequel.

§ 43. The *Simaday* and the *Osiday* ought likewise to be in readiness (See Plate 11, A and B.)

§ 44. The boxes of dainties are also set in order. There are three sorts:—  
One with dried sea-cat, doubled, then rolled and cut small;  
One with the roe of dried fish;  
One with *kobo* (or bullock's tail), a species of black carrot.

People of quality have other boxes which require more ceremony.

§ 45. At the house of the bridegroom are provided numerous articles necessary for the wedding, *viz.*:—

Tea-cups, tea-tables, apparatus for smoking, bowls and platters for the entertainment, porcelain dishes, large and small plates, salvers, small cups, basins for the *soeimono* soup, two kinds of candlesticks, long and short; lamps, large and small lanterns, (the former are lighted up in the house, the others are to carry about in the hand); candles, chaffing-dishes, *zakki* pitchers, small sticks used in eating; different sorts of jugs for *zakki*, some for single portions, others for three, five, or nine; all kinds of beautiful furniture for the *toko*, and for decorating the apartment; the requisites for making tea, and many other articles of too little importance to be enumerated.

§ 46. A list of the dishes is made out, with directions how they are to be prepared.

§ 47. The *norimons*, or palanquins, are arranged at the house of the bride in the following order:

1. The *norimon* of the mediator's wife;
2. That of the bride, in which are her *mamori* and her *mamon-gatana* (See § 22);
3. That of the bride's mother;
4. That of her father.

The mediator precedes them to the house of the bridegroom.

(Every Japanese carries with him his *mamori*; some put it in the *santok*, or portfolio; others suspend it from the neck by a small cord, like the children and travellers. It is properly a small square or oblong bag, containing a drawing or image of some deity, as *Kompra*, *Akifa*, *Atago*, *Fikozan*, *Bouzenbo*,



Souwa, Tenzin, or others. These images are made either of gold or silver, or of copper, iron, wood, or stone ; and are supposed to preserve from misfortune such as cherish in their hearts a sincere respect for one of these deities).

When the party has left the house in the *norimons*, a fire is made at the door or entrance.

(We find in the work *Sinday-no-Makei*, that the goddess Fensio-Daysin, or Daysingou, the symbol of the sun, and one of the Tji-sin-go-day, or five terrestrial divinities, being continually at variance with her brother, the god of the Moon, Sasan-no-Ono-Mikotto, fled to the cavern of Ama-no-t-Wato, in the province of Fiuga, and closed up the entrance with a great stone, regardless of the state of the country, which was thus left in utter darkness. Her servant, Fatjikara-O-no-Mikotto, frequently came to speak to her, but without being able to make her hear him. Chancing one day to meet with several of his companions in front of the cavern, they kindled a great fire, round which they danced to the sound of various instruments. Daysingou, wishing to know what could be the cause of this unexpected merriment, pushed away the stone a little to gratify her curiosity. This was just what Fatjikara anticipated ; he immediately seized the stone in both hands, and hurled it with such force into the air, that it fell on the mountain of Foga-kousi, in the province of Sinano. In commemoration of this miracle a temple was built on the spot, and called Fogakousi-no-Miozin. Near this spot was another cavern to which she afterwards retired, blocking up the mouth with a stone ; it is even asserted that she still lives there. The priests daily carry before the entrance offerings, consisting of pure alimentary substances, as raw pears, and rice well washed : but as any person who should see her would be struck blind, they hold their offerings behind them, and walking backwards, thus approach the cavern, set them down on the ground, and run off as fast as they can without looking that way. They declare that they frequently hear her chewing the pears. Intelligent persons laugh at this story, and suppose that the cavern must be the haunt of a serpent or some other animal.

By the artifice of Fatjikara light was restored to the earth. (Hence originate all the *matsouris* or fairs, and the custom of lighting a fire when the bride leaves the house of her parents.)



§ 48. The lantern of the bride is painted with her arms. She is dressed in white, being considered, thenceforward, as dead to her parents.

§ 49. It is customary to send a man and woman very early in the morning to the house of the bridegroom, to decorate the bride's apartment, and set it in order.

§ 50. If all the ceremonies are to be observed, there should be on each side of the entrance to the house of the bridegroom, a mortar with some small cakes of rice pounded and boiled, for the purpose of making the *woutie-aivase-motie*. On the left of the entrance is stationed a man, on the right a woman, both advanced in years. The moment the bride's *norimon* reaches the house, they pound these cakes ever so little, at the same time saying, the man: "A thousand!" the woman: "Ten thousand years!" (This is a compliment: the first part alluding to a crane, which is said to live a thousand years; the second to a tortoise, which is asserted to live ten thousand years.) As the *norimon* passes between them, the man pours his cakes into the woman's mortar, and they begin to pound together. What is thus pounded by both at once is called *woutie-aivase-motie*. (This is an allusion to the cohabitation of man and woman in marriage).

§ 51. With this pounded matter are made the *kagami-motie*, or two cakes laid one upon another, which are placed as an ornament within the *toko*: their size is not fixed. What remains of the pounded cakes is mixed in the soup, called *soni-motie*, made of cakes. (See plate 1, b.)

This ceremony is performed or omitted according as the nuptials are celebrated with more or less pomp. Thus the *kagami-motie* may be made by kneading the matter into the required shape, since the cakes in the mortars are composed only of boiled rice.

§ 52. The *norimon* of the bride is brought within the passage, where the bridegroom stands to receive it in his dress of ceremony: he slightly touches the front pole with his hand; the bride reaches to him through the little window in front, her *mamori*, or small bag, containing the image of some deity. He takes it of her and gives it to one of her women, who carries it into the apartment prepared for the reception of the company, and hangs it upon a hook.



This ceremony is also performed in a different manner, as follows :—

As soon as the *norimon* is within the passage, there is a woman seated there, having a small lantern, and several females behind her; one of these is to receive the *mamori* and the *mamori-gatana*, before the bride quits her *norimon*, and to deliver them to one of her women. Another then leads the bride by the hand to her apartment; the woman with the lantern goes before; she who carries the *mamori* and *mamori-gatana* follows, hands the former to the bridegroom, who sits at the entrance of the second apartment, and takes the latter directly to the apartment of the bride.

The bridegroom immediately delivers the *mamori* to the female servant placed at the entrance of the house to receive it: she carries it into the apartment prepared for the entertainment, and there hangs it up to a small hook.

§ 53. In this case the lantern used to serve to give the bridegroom a view of the bride. If he disliked her, the match was broken off, the matter was arranged by means of the mediators, and the next day she was sent home. Such cases formerly occurred; but at present beauty is held in much less estimation than fortune and high birth, advantages to which people would once have been ashamed to attach so much value. This custom has been by degrees entirely laid aside, on account of the mortification which it must give to the bride. At present when a young man has any intention of marrying a female, whom he deems likely, from the situation of her parents, to be a suitable match, he first seeks to obtain a sight of her: if he likes her person, a mediator, selected from among his married friends, is sent, and the business is soon arranged.

People of quality have neither lantern nor mediator, because the parents affiancé their children in their infancy, and marriage always follows. Should it so happen that the husband dislikes the wife, he takes as many concubines as he pleases. This is also the practice among persons of the inferior classes. The children are adopted by the wife, who is respected in proportion to the number of her children.

Before the time at which I am writing, the bride was not allowed, in case of the bridegroom's death previously to the consummation of the nuptials, to marry again. This custom no longer obtains either among the common people,



or even among the princes and grandees of the empire; yet, if the present Djogoun, who, previously to his being elected hereditary prince in 1779, was betrothed to the daughter of the prince of Satsuma, had died before the consummation of the marriage, the princess would have been obliged to remain single all her life. Had he been sooner elected successor to the throne, he would have been obliged to marry a princess of his own family, or of the court of the Daïri. At any rate it was a stroke of policy to ally himself with the prince of Satsuma, as will be seen in the *Secret Memoirs of the Djogouns* of the present dynasty.

In ancient times, the following custom prevailed in the province of Ozu. Whoever took a fancy to a girl, wrote his name on a small board, called *nisi-kigi*, and hid it between the mats in the ante-chamber of her house. These boards showed the number of her lovers, and remained there till she took away that of the man whom she preferred. At present the choice of a wife depends, throughout the whole empire, on the will of the parents: of course there is seldom any real affection in these matches, and the husband cares but little about his wife. All the men, from the highest to the lowest, either keep concubines or frequent brothels.

§ 54. The *Tekaké*, the *Fikiwatasi*, and the *Sousous*, are in the apartment contiguous to that in which the wedding is to be held (See Plate 8, *a. b. c.*). They are removed into the latter on the arrival of the bride, and set before the *toko*, a kind of alcove, formed by the highest and the most distinguished place in the apartment, which is easily discovered at the first glance.

§ 55. The bride is then led by the hand, by one of her waiting-women, to her proper place in this apartment. Her attendant, called *kaizoje*, or assistant, sits down at her right, and another takes her place at her left.

§ 56. The bridegroom then leaves his room and comes to this apartment.

§ 57. As soon as he is seated, the female mentioned in § 42, takes the *tekaké*, and presents it first to the bridegroom, then to the bride, and afterwards sets it down again before the *toko*.

This presentation of the *tekaké*, is but a compliment of welcome, for neither the bridegroom nor the bride takes any thing from it, each merely making a slight inclination.



§ 58. The first cupbearer, or the male butterfly, then takes the *fikiwatasi* and places it before the bride (See Plate 1, *e*.)

§ 59. The second cupbearer, or the female butterfly, follows the first, takes the *sousous*, and carries them into the adjoining apartment.

§ 60. The first leaves the apartment, takes her *sousou*, or jug, in her right hand, touches it slightly with her left, then holds it by the bottom between both hands, and seats herself before the *fikiwatasi*, which is consequently between her and the bride. The other follows her, holds her *sousou* in the same manner, and sits down behind the first. (See Plate 1, fig. 8, 12, and 13, and letter *e*.)

The first, before she pours out, turns every time a little to the left; the second then pours a little *zakki* into her *sousou*. In pouring, they always hold the *sousous* at the bottom with both hands; they are filled with cold *zakki*, hot being never drunk at weddings.

§ 61. The *zakki-san-gon*, or *san-san-kou-do*, denotes the manner in which the bridegroom binds himself to the bride, by drinking *zakki* out of earthen bowls at three times three draughts.

This is done with three or with two bowls; but the latter method is practised only by the common people, who then use only the uppermost bowl.

The mediator and his wife are present at the ceremony.

In the first case, the three bowls, called *doki* or *kaivaraké*, stand one in another on the *fikiwatasi*; the bride takes the uppermost, and holds it in both hands while some *zakki* is poured into it. She sips a little, does the same a second and a third time, and then hands the bowl to the bridegroom: he drinks three times in like manner, puts the bowl under the third, takes the second, drinks out of it three times, and hands the bowl to the bride; she drinks three times, puts the second bowl under the first, takes the third, drinks three times, then gives it to the bridegroom, who does the same, and afterwards puts this bowl under the first. The apparatus is then removed.

The common people use only two bowls: the bride takes the lowermost, holds it in both hands, while a little *zakki* is poured into it, which she drinks at three draughts. She then hands the bowl to the bridegroom, who does the same, and gives it back to the bride. She again drinks three times, after which the apparatus is removed.



Each time that the bride and bridegroom have drunk, they set down the bowl on the *fikiwatasi*, the male butterfly passes her left hand through the aperture at the foot, and presents it in this manner to both parties, holding her *sousou* in her right hand. She then sets the *fikiwatasi* on the mats, and again replenishes, holding her *sousou* at the bottom with both hands while she is pouring.

As the bride, though previously instructed in the ceremonial, might happen to make some mistake, the *kaizoje* (Plate 1, fig. 11.) is at hand to prevent it.

§ 62. The male butterfly ought to pay great attention never to pour out till the other has put a little *zakki* into her *sousou*; this is all they have to observe.

§ 63. There are also two pans for *zakki*; one, named *naga-je*, has a handle; the other, called *siosi-fisage*, has none; they require more attention when they are used.

§ 64. It is not allowed to snuff the candles at the solemnization of weddings: when the snuffs become too long, fresh candles must be brought.

§ 65. After the marriage ceremony, the *fikiwatasi* and the *sousous* are set down before the *toko*.

§ 66. In the adjoining apartment, there is another woman to bring the *simaday* (Plate 11, A.); she sets it in the middle, between the *toko* and the place where the company are seated.

§ 67. As soon as the *fikiwatasi* is placed before the *toko* the bridegroom leaves the apartment.

§ 68. After the nuptials, the bride moves back a little, and the *kaizoje* again places herself at her right.

§ 69. The parents, who were in another room, are informed by the attendant who was on the left of the bride that this ceremony is over; they then remove to the festive apartment.

§ 70. The parents of the bridegroom enter at the same time, and seat themselves in the place destined for the master and mistress of the house, on the left hand, which is the most distinguished, near the bride, whose parents likewise sit in the most elevated part of the room, and near the *toko*.

§ 71. The bridegroom returns, and places himself on the left of the bride's mother. (Plate 1, fig. 3).



§ 72. The mediators are seated to the left of the bridegroom. (Plate 1, fig. 4).

§ 73. The two younger brothers are seated on the right hand, which is the less honourable place, of the bride. (Plate 1, fig. 9 and 10). The *kaizoje* is next to them, but rather farther back. (Plate 1, fig. 11).

§ 74. All being seated, a servant takes the *tekaké* from before the *toko*, and presents it in token of welcome to each, beginning with the parents of the bride, then proceeding to the bridegroom and the mediators, afterwards to the parents of the bridegroom, the bride, and the bridegroom's brothers.

§ 75. The *tekaké* having been thus presented, is carried to the adjoining room, and deposited in its place.

The *tekaké-tanbo* is another tray, with a quadrangular supporter, also of wood, but without any circular aperture at the foot; the joinings are fastened with bark of cherry-tree. The *tekaké*, the *fikiwatasi*, and the *sousous*, on the contrary, have on three sides of their supporter a circular hole; the side where there is none, and where the pieces are joined together with cherry-tree bark, is considered as the front.

The person who presents the *tekaké* lifts it on each side underneath, as the edge must on no account be touched with the fingers.

§ 76. The male butterfly then goes to the *toko*, takes the *fikiwatasi* in the same manner, carries it into the second chamber, and returns it to its place.

§ 77. The female butterfly, having taken the *sousous* in the same manner, follows the others and sits down with them at the entrance of the second chamber, near the sliding groove for the shutters.

The mediator then directs the male butterfly to whom she is to hand the bowl of *zakki*; she immediately places the *fikiwatasi* before him, and fetches her *sousou*. We have already explained in § 60 how it is to be held.

The male butterfly seats herself before the *fikiwatasi* with her *sousou*; the female butterfly sits down behind her, and every time the first has to replenish, she pours a little *zakki* into her *sousou*. Each of the company drinks three times; when one has drunk he sets down the bowl on the *fikiwatasi*, and the mediator by a gesture, indicates to the male butterfly to whom she must next hand it. She holds her *sousou* in her left hand, passes the right through



the hole in the foot of the *fikiwatasi*, and thus presents it, held on the open hand, to one after another. The manner of pouring out and drinking has been already described.

The female butterfly constantly follows the male, who, holding her *sousou* in her left hand, and the tray on the palm of her right, must pay great attention to turn always to the left; a circumstance which the other must likewise observe.

To convey a more correct idea of this, let the company be supposed to be seated in the manner represented in plate 1. When the male butterfly has to carry the bowl from the master of the house to the father of the bride, she turns to the left, and sets down the *fikiwatasi* before him; if she has to present it to the bridegroom, she turns to the left, and advancing sets it down before him; but, if his father offers it to the bride, she makes a circuit to the left, passes before the bridegroom's parents, and sets down the tray before the bride: if the master of the house offers the bowl to some one on his right, or to any of the persons who are opposite to him, she must still take care to turn to the left.

§ 78. The company being supposed to consist of the persons above-mentioned, they are seated in the following manner:

In the most distinguished place of the apartment (plate 1, *a*), is the *toko*; next to it, fig. 1, the father of the bride; 2, her mother; 3, the bridegroom; 4, the mediator; 5, his wife.

Opposite to the most distinguished place, fig. 6, the master of the house; 7, his wife; 8, the bride; 9 and 10, the bridegroom's brothers.

§ 79. The following refreshments are provided for the occasion:

In the first place, what is on the *tekaké*, on the *fikiwatasi* and in the *sousous*, then *soni* and *soeimono* soups, in covered terrines, each on a very small salver; then is brought a tray of a white colour, called *osiday*, on which is a representation of a tortoise, from whose back rise several kinds of ornaments appropriate to joyful occasions, as fir-trees, plum-trees, bamboos, rocks, &c. (See Plate 11, B). Various kinds of confectionary and several little boxes of dainties are also set upon it. Each person is then presented with the tray *fonzén*, upon which are a dish of fish, pulse, and carrots, called *namasou*, a bowl of boiled rice, another bowl with a cover, containing *miso* soup, made of fish, pulse, and carrots; and a small



tray of *konnemon* (a kind of cucumbers pickled in *zakki* grounds). The wood of this tray is planed as thin as paper, and is called *wousouita*. A *frasara*, a small, low, circular terrine with a cover, containing different articles, is presented to each person. It is set beside the tray *fonzen*: a large dish of bream, broiled with salt, is then served up, and that is followed by covered bowls with soup of wild ducks, rock-leech, fish, pulse, yolk of eggs, and a plate of small pilchards, and sea-lentil.

After this comes the apparatus for *zakki*; each having drunk once, boiled sea-spider is served up, and then *zakki* again: afterwards comes the *founa-mori*, composed of the flesh of the lobster, representing that shell-fish lying on its back, and forming a sort of pyramid. After each person has drunk a third time, he is supplied with a small plate of fresh *tripangs* with ginger sauce: they then drink again, and this is followed by a *sigi-famori*, or imitation of a snipe, formed of the flesh of that bird, and shaped in the same manner as the lobster. After the company have drunk the fifth time, fishes' roes are brought. These are succeeded by several sorts of sweet-meats, a piece of *nosi* (dried rock-leech), *kobou* (fresh rock-leech), sea-lentils, and lastly cups of *zinrak* (powdered green tea), prepared with boiling water.

Many points are to be observed in preparing and carving these various dishes.

§ 80. The mediator must take care to make himself thoroughly acquainted with the manner of contracting relationship. To prevent mistakes, a list is prepared folded like a fan, and called *taki-naga*, on which are written the initials of the names of the company. This list the mediator holds in his left hand, and points out to the male butterfly the person to whom she is to offer the *daki* or *kawaraki*, earthen bowls used at weddings, in imitation of the practice followed at the court of the Daïri, whose food, both dry and liquid, is every day served up in fresh dishes of earthenware, emblematical of the simple mode of life of his ancestors. As every thing that he has once used is destroyed, it is fortunate for the Djogoun, who is obliged to defray all the Daïri's expenses, that these utensils are only of earth. The origin of the *kawaraki* bowls is explained in the fabulous chronology prefixed to my *Chronology of the Chinese and Japanese*; where it is stated, that Zin-mou-ten-o, the first Daïri, caused earth to be brought from the mountain of Ama-no-kakoui-e-jama,



for the purpose of making *kawaraki*, to be used for invoking the gods of heaven and earth.

When the bowl is carried to the mediator, he puts the list beside it, and to avoid all mistake, he lays his fan by the name of the person who is to drink: this is one of the duties attached to his office.

§ 81. Let us suppose that the company consists of the under-mentioned persons, who are distinguished in plate 1 by numbers, as follows:

1. The bride's father.
2. Her mother.
3. The bridegroom.
4. The mediator.
5. His wife.
6. The bridegroom's father.
7. His mother.
8. The bride.
9. The elder of the bridegroom's two brothers.
10. His younger brother.

The mediator first sends the bowl to the bridegroom's father, or to N°. 6, from him to 1, from 1 to 7, from 7 to 4, and thus follows the whole series of numbers, which is scrupulously given in the Chinese work, but would be superfluous here: suffice it to observe, that this long ceremony concludes as it began, with the father of the bridegroom.

Here the marriage ceremony preceded, and is followed by the contract of relationship, to prevent confusion.

§ 82. Sometimes the marriage and the contract of relationship take place at once. It will be seen below how they proceed in this case.

During this ceremony the whole company sit quite still, without speaking a word; the mediator alone intimating by signs to the male butterfly the person to whom she is to present the bowl. She begins with the father of the bridegroom, or N°. 6, goes from 6 to 1, from 1 to 7, from 7 to 8: the engagement is then made between 8 and 3, or between the bridegroom and the bride, each of them drinking thrice three times, in the manner described in section 60; which done, the bowl again passes from 8 to 3, then from 3 to 4, constantly following an order of numbers marked in the Japanese original. The ceremony finishes



between 1 and 6 ; that is, between the father of the bride, and the father of the bridegroom.

When this method is intended to be adopted among the lower classes, the mediator must previously study his part with the greatest attention. To prevent mistakes, he has the initials of the name of each guest written down in his list, in the order in which he is to drink.

§ 83. After the conclusion of the contract of relationship, the male butterfly takes up her *sousou* in her right hand, passes her left through the aperture in the foot of the *fikiwatasi*, and thus carries it on the palm of her hand into the adjoining room, where she puts it in its former place by the side of the *tekaké*. The female butterfly follows with her *sousou* ; the two butterflies set their *sousous* on the waiter which is placed by the *fikiwatasi*, so that the *sousous* are as before quite close to one another.

§ 84. Whether the wedding is held at the house of the bridegroom's father, or at that of the bride's father, the room adjoining to the apartment prepared for the ceremony is separated from it by sliding shutters, that the guests may not see what is passing in the latter. Behind these shutters is stationed a man in a *kami-simo*, or complete dress of ceremony, (Plate 1, fig. 14), which has been described in a note to the *Ceremonies observed at the Court of the Djogoun*, in the course of the year ; or a woman in her dress of ceremony, called *woetje-kake*, flowing robe with a long train. Both of them must be well acquainted with all the formalities connected with weddings. It is their business to pay the greatest attention to all that passes, and to give the necessary instructions to the other servants.

§ 85. The contract of relationship being concluded, the bridegroom's father congratulates the company upon it, and each of the others does the same.

§ 86. Three varnished *zakki* bowls, one within another, are then brought upon an ordinary waiter, which is placed in the honourable part of the room near the candlestick.

§ 87. A present from the bride is now brought to the residence of the bridegroom : it is delivered by a female, who is deemed clever at turning the accustomed compliment. She lays it down with the list in the room next to that in which the company are assembled, arranges each article separately, and hands the list to the mediator : he transmits it to the bridegroom's father, who



lays it by his side, returns thanks, and after reading it, again expresses his thanks.

§ 88. The names of the bridegroom's parents and brothers are written on the same list, which also specifies the present destined for each of them.

If the near relations are too numerous, a second list is made for their names and presents.

A separate list is made for the servants of the first and second class: the same is likewise done in regard to those of the third class, who are presented with strings of *sepikkas*.

It is a mark of distinction to make these lists. The present is delivered to each of the near relations on a separate tray.

§ 89. This and the next section describe the articles composing the presents, and how the lists of them should be made out, under the letters D, E, F, and G.

D. *a.* The list of presents for the bridegroom.

*b.* Two robes.

*c.* A belt or girdle.

*d.* A dress of ceremony.

*e.* A fan.

*f.* Some quires of paper.

*g.* The end.

E. *a.* List of presents.

*b.* A roll of silk for the bridegroom's father.

*c.* For the bridegroom's mother, a piece of silk.

*d.* For the elder of his brothers, a piece of silk.

*e.* For his younger brother, a piece of silk.

*f.* The end.

F. *a.* List of presents.

*b.* For the chief servant, a double piece of silk from the province of Kaga.

*c.* For M, a piece of silk for a cloak.

*d.* For N, a piece of silk for a cloak.

*e.* For O, a piece of silk for a sash.

*f.* For P, a piece of silk for a sash.

*g.* The end.

G. *a.* List of presents.



b. The number of strings of *sepikkes*.

c. For all the inferior servants.

The number of servants in the house is first ascertained, and the proper number of packets prepared accordingly.

§ 91. Plate 2, section 91, represents the manner in which the present for the bridegroom must be arranged.

§ 92. For these lists they use *fosio* paper, folded in the middle lengthwise, and they are very neatly written.

If *fosio* paper is used for the superiors, *sougi-fara* paper is taken for the inferiors. If they are numerous, both sides are written upon.

§ 93. All these lists are delivered to the father of the bridegroom, who reads them, and then returns thanks for each.

§ 94. The bridegroom then presents the bride with two robes ready made, one with a red, the other with a black ground, both embroidered with gold or silver. They are delivered to her on the varnished tray call *firo-bouta*.

§ 95. Her parents return thanks for this present.

§ 96. One of the women appointed to wait on the bride, leads her to her apartment, and assists her to put on these robes, after which she returns to the company, and takes off her hood, or other covering of the head. Women of quality cover it with a veil.

§ 97. The bridegroom also quits the room, but without making any compliment.

§ 98. On his return, a tray is handed round to each of the company, with a small basin of *soni* soup, and on each side a small wooden platter, called *kogak*: upon that on the left are two *oumebos* or preserved plums; and upon that on the right two *taste-kouri* or *gomame*, a kind of small dried pilchards. (See Plate 4, aa, bb, § 98.)

§ 99. Small earthen plates may be used instead of wooden ones, without any infringement of etiquette.

§ 100. This *soni* soup is made of *motsies*, or small cakes; they must not be too hard, that they be easily divided with the small sticks used for eating with.

§ 101. After eating this soup, other trays are brought with *famagouris* and



*soeimono* sauce. On each there are two shells, and in each shell one of those muscles. (See Plate 4. cc. § 101.)

§ 102. The father of the bridegroom then begins to drink *zakki* out of varnished bowls; he presents one to the bride's father; the rest of the company afterwards drink in turn, and reciprocally congratulate one another.

§ 103. This done, a box of dainties, having three compartments, is brought. (See Plate 1. d).

The first contains *kasoenoko*, or fishes' roe.

The second contains *zourame*, or dried sea-cat.

The third contains *gobo*, or black carrots.

The drinking of *zakki* must finish as it began with the master of the house.

§ 104. At such an entertainment, the candles must not be snuffed, but changed, when necessary, for fresh ones.

§ 105. The tray called *fonzen*, mentioned in § 79, is then handed about.

§ 106. The bride is furnished with her little table to eat from, and her ordinary dishes and plates; but the rice is piled up higher than usual, and this is called *taka-mori*. On this rice is a smaller basin, or a *soje-no-kasa*, for a cover, and upon that a small stone. The other dishes are presented to her as to the rest of the company. It is the same with those placed on the tray *fonzen*.

Before our time it was customary for the bride to eat in the apartment with the company; but this practice has been changed, because bashfulness frequently prevented her being present. It is now usual for her to eat with one of the women who wait on her, in another room; here she is plentifully supplied with dainties.

§ 107. All her women, as well as herself, formerly sat in the apartment provided for the company; but as this often occasioned confusion, both in the ceremony of contracting relationship, in drinking, and in serving up the dishes, they now remain in another room.

§ 108. After the tray *fonzen* and certain dishes have been served round, a bowl of *zakki*, called *fiki-saka-souki*, is given to each of the guests, and three varnished *zakki* bowls, one within another, are carried into the apartment. The first serves for ornament; the bride's father takes the second, drinks out



of it, and passes it round. The bridegroom's father takes the third, out of which all the company drink in like manner. After they have thus drunk three times, and when they do not choose to take any more, the bride's father hands the third bowl to the bridegroom's father, and with him the drinking ends.

Such is the practice of the present day for the purpose of shortening the ceremony.

§ 109. Besides the *founamori*, the *sigifamori*, and the *karasoumi*, described in § 79, the *firi-soei-mono* and *miso* soups are served up: the former is made of bream, the latter of perch. If the apartment is large enough, the tray called *osiday*, is also brought in. (See Plate 11. B.)

§ 110. In serving up the *firi-soei-mono* soup, the *osiday* is set by the side of the candlestick, which stands near the place where the master of the house sits.

§ 111. After the company have eaten what was on the tray *fonzen*, it is carried away, and a cup of strong tea is handed to each person. It is not allowable to give weak tea.

§ 112. The entertainment being now finished, the parents of the bride prepare to leave her. They are accompanied by those of the bridegroom and by the bride to the entrance of the house. The bridegroom preceded by two servants, with candles, conducts them to the door, where he takes leave of them with a compliment.

§ 113. It sometimes happens that the bridegroom, after the conclusion of the entertainment at his house, goes the same night to the house of the bride's parents, for further amusement. If they have reason to expect this visit, a number of the servants are kept in readiness to wait upon him. In this case the bride's parents, on their return home, send an intelligent servant, in his dress of ceremony, accompanied by another, carrying a lantern to escort the bridegroom.

§ 114. At the residence of the latter, some servants wait on this messenger, and offer him *zakki* and various refreshments.

§ 115. When the bridegroom repairs with his parents and the mediator to the house of the bride's parents, his brothers remain at home.

§ 116. In the absence of the bridegroom, the bride must bear her brothers



in-law company; they thank her for the presents which she made them respectively.

In some houses, the servants are sent in at this time to thank her also for the presents which she allotted to them; but in others this practice is not followed.

§ 117. The strings of *sepikkes*, of which these presents consist, have been mentioned in § 88. They are given to each of the servants, whether belonging to the house or to the kitchen.

§ 118. At the house of the bride's parents, the company sit in the following order:—

In the upper, or more honourable part of the room, are,

1. The *toko*, and close to it
2. The bridegroom's father.
3. His mother.
4. The mediator.
5. His wife.

Opposite to the most distinguished place are,

6. The bride's father.
7. His wife.
8. The bridegroom.
9. The bride's elder brother.
10. Her younger brother.

§ 119. The *toko* is decorated as at the bridegroom's house, but without the *kagami-motié*. The same ceremonies are observed here as there.

§ 120. In serving up the refreshments, and in every other respect, the proceedings are the same.

§ 121. The bridegroom wears the robes presented to him by the bride's parents.

§ 122. In contracting relationship here the same formalities are observed as described in § 81.

§ 123. A female servant to the bridegroom's parents carries into the room contiguous to the festive apartment the present which they have brought, and delivers the list to the mediator. The manner in which this list should be drawn up has been already explained.



§ 124. The parents of the bride return thanks.

§ 125. They express their acknowledgments in like manner for the strings of *sepikkes*, given for the inferior servants.

§ 126. When the near kinsfolk on each side have contracted mutual relationship, the *fikiwatasi* is brought. The father of the bride then presents a mounted sabre, called *fiki-demono*.

§ 127. It is placed on a tray which stands lower than the others, before the bride's father.

In presenting and accepting this sabre, and the list called *tatsi-ori-kami*, there is a particular ceremony to be observed.

The bride's father, when he takes the sabre on the tray, advances into the middle of the apartment; the bridegroom does the same to receive it. Among people of quality this presentation and accepting of the sabre, are circumstances of the highest importance: but among the lower classes they are attended with little ceremony.

For example, if the master of the house is of higher rank than the mediator, he requests the latter to present the sabre to the bridegroom; if not, he does it himself in this manner:

The tray and the sabre are first set before the bride's father; he then desires the mediator to present it to the bridegroom in such a manner that, as he offers it, the blade shall be turned towards himself, and the hilt towards the right hand of the mediator. (See Plate 2, A and B.)

The mediator must then seem about to advance towards the bridegroom; but the latter rises and sits down in the middle of the apartment, where the mediator holds before him the tray with the sabre, the hilt of which is turned towards the left-hand of the bridegroom.

The bridegroom then returns his thanks; upon which the mediator, crossing hands, takes the sabre from the tray, turning the hilt towards the bridegroom's right hand, but holding the edge towards himself, and delivers it in the manner represented in Plate 2.

§ 128. The bridegroom takes it in the same manner as the mediator had done, that is,

First, he lays hold of the sabre above with the left hand, and below with the right hand; turns it in a semi-circle, holding the edge towards him, and returns



thanks ; he then takes it in his right hand only, moves a little to the left, rises, goes into the adjoining room, takes off his sabre with his left hand, lays it down, puts on that which he has just received, and returns to the company. Before he sits down, he expresses his acknowledgments to the father of the bride.

§ 129. His parents also return thanks to those of the bride ; the mediator then carries the tray into the adjoining room, and returns to his former place.

The sabre laid down by the bridegroom is put by one of his women servants into the *fasami-fako*, (a kind of portmanteau), which she delivers to one of her master's people.

§ 130. With respect to the *soni* and *soeimono* soups, and other dishes and dainties, the ceremonial described above takes place at the house of the bridegroom only.

§ 131. The entertainment being finished, the bridegroom and his parents, after taking a friendly leave, return home, and are received at the door by the bride.

§ 132. In making the bed for the bride, her pillow is placed towards the north, (as emblematical of the practice followed with the dead, since she is henceforward considered as dead to her parents). This custom is conformable with the genuine Japanese rites, but is now rarely observed.

§ 133. The bride's bed resembles that of the bridegroom ; it is previously prepared at her house ; and if that of the bridegroom is not also prepared there, it is provided at home.

§ 134. The beds having been made, the bride is conducted to hers by one of the women appointed to attend her, and the same person introduces the bridegroom into the apartment.

§ 135. This apartment is well furnished ; the servants carry into it the *sanbo*, a dish covered with a pyramid of pounded rice, two *kommel-maas*, in *sougifara* paper, tied with complimentary string ; and two *kawaraki*, or earthen bowls, placed one within another for drinking cold *zakki*.

The bridegroom orders one of these bowls to be filled, and drinks, and then hands it to the bride ; she drinks and returns it to him ; he drinks again, and sets down the bowl.

The female attendant of the bride remains to obey her orders.



The young couple are waited on by the male and female butterflies, whose *sousous* are decorated with artificial insects of that kind.

§ 136. One of the bride's women sleeps secretly in the adjoining chamber.

§ 137. Next morning a *fouro*, or bath, is prepared, and the young couple wash themselves in it with hot water.

§ 138. Suitable dishes are also provided. A small table is placed for each of them, one by the side of the other, and they breakfast together.

§ 139. A single man-servant and a woman servant of the bridegroom, and servants of the bride, assist in arranging the apartment, in which are,

1. The *toko*, and within the *tekaké*, the *fikiwatasi*, and the *sousous*.
2. Beside the *toko*, the *kaje-obi*, two high boxes, with painted shells, a kind of toy for women. Plate 3. CC.
3. The *misousi* and the *koerodana*, pieces of furniture for different purposes. (A description of them will be found in § 190, and representations in Plate 9. The first, marked A, has a ledge round the top; that of the other, B, is flat.)

4. The *siodana*, or *secretaire*, is placed by some persons by the two preceding articles. (Plate 9. C.)

§. 140. The married couple are furnished with a greater or less quantity of wearing apparel, according to their rank, and with one or two moveable racks, or horses, to hang them upon. (Plate 3, fig. 1 and 2).

§ 141. People of quality have their garments made of *fisi-aju* stuffs. (See § 19). Though each dresses according to his rank, it is necessary to be very particular in the choice of these garments. In families of equal rank with the governor or treasurer of Nangasaki, the bride is portioned with twelve robes, each upon a distinct horse, *viz.*

A blue robe for the first month, embroidered with fir-trees, or bamboos.

A sea-green robe for the second month, with cherry flowers and butter-cups.

A robe of a light red for the third month, with willows and cherry-trees.

A robe of a pearl colour for the fourth month, embroidered with the letter *fokotogizou*, or cuckoo, and small sprigs, called *sima*, or islands.

A robe of a faint yellow for the fifth month, embroidered with waves and sword-grass.

A robe of bright orange for the sixth month, embroidered with melons, and



with an impetuous torrent; the rainy season, which usually lasts twenty days, falls in the last two months.

A white robe for the seventh month, with *kikjo* flowers, white and purple flowers, in bells, the milky root of which is used in medicine, and makes as good a cordial as birds' nests.

A red robe for the eighth month, sprinkled with *momisi*, or sloe leaves.

A violet robe for the ninth month, embroidered with flowers of motherwort.

An olive-coloured robe for the tenth month, representing a road, and ears of rice cut off.

A black robe for the eleventh month, embroidered with *kori* letters, or ice, and *tsourara*, icicles.

A purple robe for the twelfth month, embroidered with *juki* letters, or snow, and powdered *tjirasi*.

On my return to Japan in 1784, I left in the care of one of the directors of the Batavian Society of Sciences, drawings of all these robes exquisitely embroidered in gold, silver, and vivid colours, represented spread out on separate bars, and also of various other objects. When I came back from Japan, they were not to be found. From what I afterwards learned respecting other articles, it is probable that they were sent to Europe to some distinguished personage, with whom this director wished to ingratiate himself.

§ 142. After the wedding, the bride's parents send the *sake-ziu* (see sec. 24) to the house of the bridegroom in token of congratulation: each sends a present of greater or less value, according to his rank.

§ 143. A man-servant is in waiting at the bridegroom's residence to receive the presents, of which, as well as of the *zakki* vessels, he keeps an accurate account in a memorandum-book.

The pieces of gold and silver, the *sepikkes*, and the different kinds of paper mentioned in section 27, being ready, those who bring them are rewarded in proportion to their value. An account is kept of these counter-presents also.

§ 144. In the apartment of the bride there is also a man-servant to keep a similar account, and another to arrange and take care of the presents.

§ 145. There is another servant with the bridegroom to note down the vessels of *zakki* and the trays of fish that are sent to him.



§ 146. The *tekaké*, the *fikiwatasi*, and the *sousous*, are handed to those who come to see the bride in her apartment; they are also regaled with a box of dainties, consisting of *founa-mori*, *sigifa-mori*, and *karoumi*.

§ 147. If the visitors are received in the saloon, all these things are at hand; they are afterwards again supplied with refreshments in the apartment of the bride. Hence many, to avoid trouble, receive congratulations in the bride's apartment only.

§ 148. The bridegroom has about him a man who is clever at writing a letter of thanks.

§ 149. The letter is in these terms:—

“ I have read the letter which you have sent me, in which you inform me that you are glad that all the ceremonies which were to take place up to this day are over. The vessel of *zakki*, and the tray of fish (or whatever the present may be) which you have sent me, have been received by me in very good condition. I return you, with all my heart, my humble thanks for them.

“ I flatter myself, that we shall soon have an opportunity of speaking to one another.

“ My father also presents you his thanks, through him, who has the honour to be, with the highest respect,”

(*The date.*)

(*The name and signature.*)

(The name is always engraved on a seal, and stamped with red or black ink; the signature is placed beside it.)

This letter is written with the greatest politeness for persons of equal rank; for superiors it contains more compliments, and fewer for inferiors.

§ 150. The bride has also with her a person acquainted with the usual wording of letters of this kind.

§ 151. The substance is the same, but they are written in *kana-kata*, or the hand habitually used by women, and in a style suitable to them.

In these letters no other subject whatever must be introduced.

§ 152. The bride's female attendant must take care not to let her mistress want refreshment owing to the great number of visitors who call to see her, and in whose presence she cannot, with decency, satisfy her hunger.



§ 153. The day after, all the bridegroom's people are treated with cakes in the apartment of the bride.

§ 154. To each of the near relations who did not attend the wedding, is sent a small box called *kawa-ii*, to acquaint them that the ceremony is over. Such a box contains about two and a half *gantings*, or four pounds and a half of *motsi-gome*, or stewed rice-cakes, and sometimes more, according to the size. (The best rice for making cakes comes from Sinowara, in the province of Omi. After it has been well pounded, it becomes as white as snow.)

§ 155. In section 191, I shall treat of the paper for wrapping up different articles. Plate 10, represents the various ways of folding it, according to the articles about which it is to be wrapped.

§ 156. At the expiration of three days the bride pays a visit to her parents, who send a woman to fetch her.

§ 157. *Soni* and *soeimono* soups, as well as *zakki*, are prepared for her at the house of the bridegroom.

§ 158. On this occasion the bridegroom sends to the parents of the bride, in token of congratulation, a *fokai*, or box of stewed rice-cakes, a tray of fish, and a pot of *zakki*. (See Plate 4, B.)

§ 159. This present, accompanied by a superintendent, is dispatched before the departure of the bride.

§ 160. Refreshments and *zakki* are provided at the house of the bride's parents for the superintendent and the bearers.

§ 161. The counter-present is also got ready there.

§ 162. Care is taken to provide suitable refreshments for the bride, and those who accompany her.

§ 163. The bride's parents show the bridegroom's present to all the relations living with them.

§ 164. While the bride is with them, the bridegroom sends another present as a memento of the visit paid by the bride to her parents. (See Plate 5, B.)

§ 165. It is customary for the relations on both sides to send a present of some sort to the bride's father and mother.

§ 166. The bearers are well regaled, and receive a counter-present.

§ 167. The bridegroom sends a man and woman to escort the bride back to his house.



§ 168. A fresh repast is provided for these attendants.

§ 169. When the bride is preparing to depart, her parents send to the bridegroom's house a *fokai*, or box of cakes, a tray of fish, and a vessel of *zakki*—a present exactly corresponding with that which they have received.

These cakes, which sometimes are made large, at others small, are composed of the stewed rice received among the presents; some make a single cake of a *ganting* of rice; others two or three.

§ 170. This present is dispatched before the bride quits her parent's house.

§ 171. Refreshments and *zakki* are ready at the bridegroom's residence to regale the superintendent and the bearers, in the same manner as his have been regaled.

§ 172. The counter-present is in like manner proportionate to the other.

§ 173. The bridegroom shows the present of the bride's parents to all his relations living with him.

§ 174. All the ceremonies being finished, the bride, accompanied by her mother-in-law, or some aged female relative, pays a visit to each of those who have sent her presents, thanks them, and at the same time, offers them something in return. (Plate 5, A.)

§ 175. These counter-presents have been prepared beforehand by the parents; should any be wanting, the bridegroom supplies the deficiency.

§ 176. Seven days after the wedding and all its ceremonies are over, the bridegroom and four or five of his intimate friends are invited by the parents of the bride to a grand entertainment. If they cannot accept the invitation for that day, the party is deferred till the ninth day.

Before dinner, the bridegroom pays a visit to the bride's mother in her apartment, where he is refreshed with tea and sweetmeats.

It is allowable for the company in the dining-room to indulge in mirth: some have concerts of all sorts of musical instruments, which are called *maijsajasi*, and require great attention; others have only the *samsi*, the *colo*, and some other instruments.

A few days afterwards, the bridegroom invites the relations of the bride to a similar entertainment.

Thus terminate all the matrimonial ceremonies, the exact observance of



which is sufficient for the lower classes. Among persons of quality the marriage ceremonies are much more numerous and complicated.

To avoid confusion, the terms *bridegroom* and *bride* have been used in the above description of the nuptial ceremonies, in preference to the words *husband* and *wife*, though the latter would have been, in many instances, more appropriate.

#### DETAILED EXPLANATION

##### OF VARIOUS OBJECTS REPRESENTED IN THE PLATES.

§ 177. In Plate 6, letter A, are seen on the *fikiwatasi*, two small dishes marked *a a*, called *kogak*: on one of them is a piece of sea-lentil, and on the other are five chesnuts.

*b.* Three earthen dishes called *dokies*, or *kawarake*.

*c.* A bunch of *nosi*, or dried rock-leech, tied to a very thin piece of bamboo, both ends of which are so dexterously fastened against the ledge of the tray as to be scarcely perceived.

In the same Plate, letter B, is represented the *tekaké*, on which are seen

*a.* Chesnuts;

*b.* Sea-lentil cut small;

*c.* A bunch of *nosi*, consisting of seven pieces of equal length, joined together with starch, the top wrapped in *fosio* paper, tied by a bunch of complimentary strings, the ends of which are crisped.

The *nosi* on the *fikiwatasi* is adorned in the same manner; on the dishes, which are sometimes wrapped in gold or silver paper, are painted a crane, a tortoise, fir-trees, or bamboos.

§ 178 and 179. In Plate 4, letter A, is shown how the *sousous* or *zakki* jugs are ornamented.

The male butterfly, *a*, is decorated with twigs of fir and of the *juzouri-fa*, or with leaves of the *tsour-siba* tree.





- |                    |                         |                             |                                             |                     |
|--------------------|-------------------------|-----------------------------|---------------------------------------------|---------------------|
| 1. Bride's Father. | 4. Mediator.            | 7. His Mother.              | 10. Bridegroom's younger Brother.           | 12. Male Buttery.   |
| 2. Her Mother.     | 5. His Wife.            | 8. Bride.                   | 11. The Kaisege, or Assistant to the Bride. | 13. Female Buttery. |
| 3. Bridegroom.     | 6. Bridegroom's Father. | 9. Bride's younger Brother. | 14. Servant in the adjoining Apartment.     |                     |

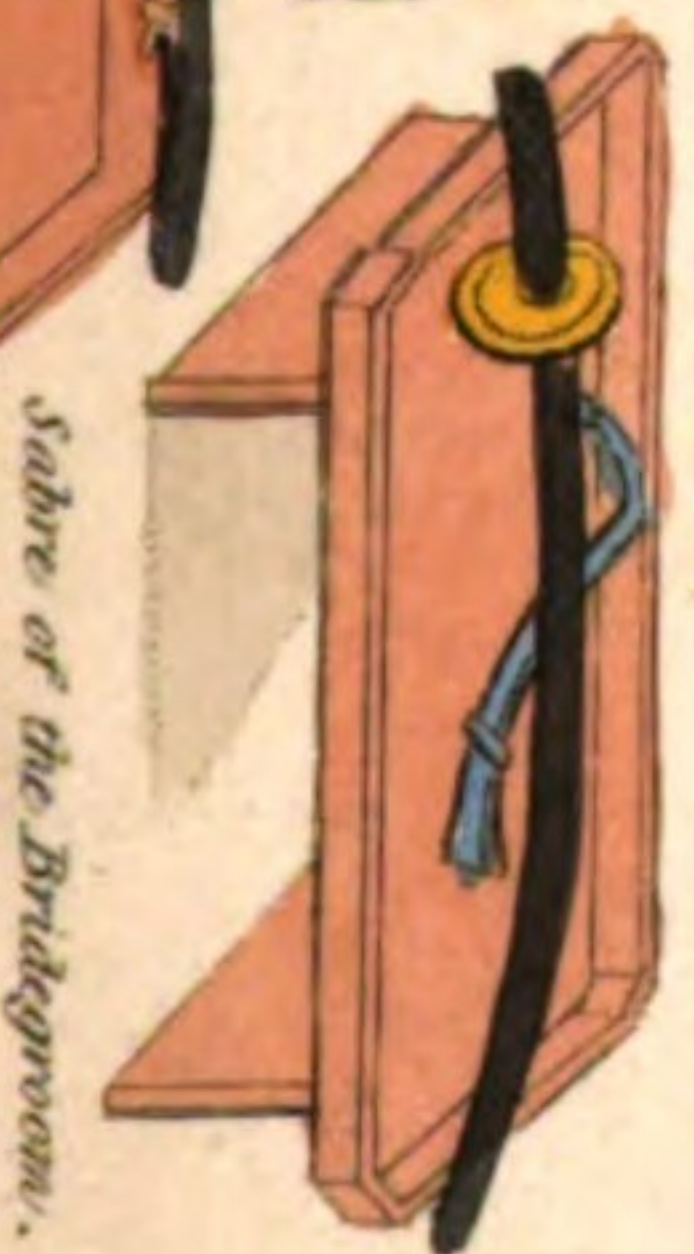
Part II, Plate 1.

Manner of arranging the Presents for the Bridegroom.

91.



A. 227.



Sabre of the Bridegroom.

B. 128.



The Mediator delivering the Sabre.







Part II, Plate 4.



Five bunches of Nosi. Two Bream.









*The Bridegroom, sends a present on occasion of the Bride's Visit to her parents.*

*The Bride, accompanied by her Mother-in-law, or other relation, visits each of those from whom she has received presents.*

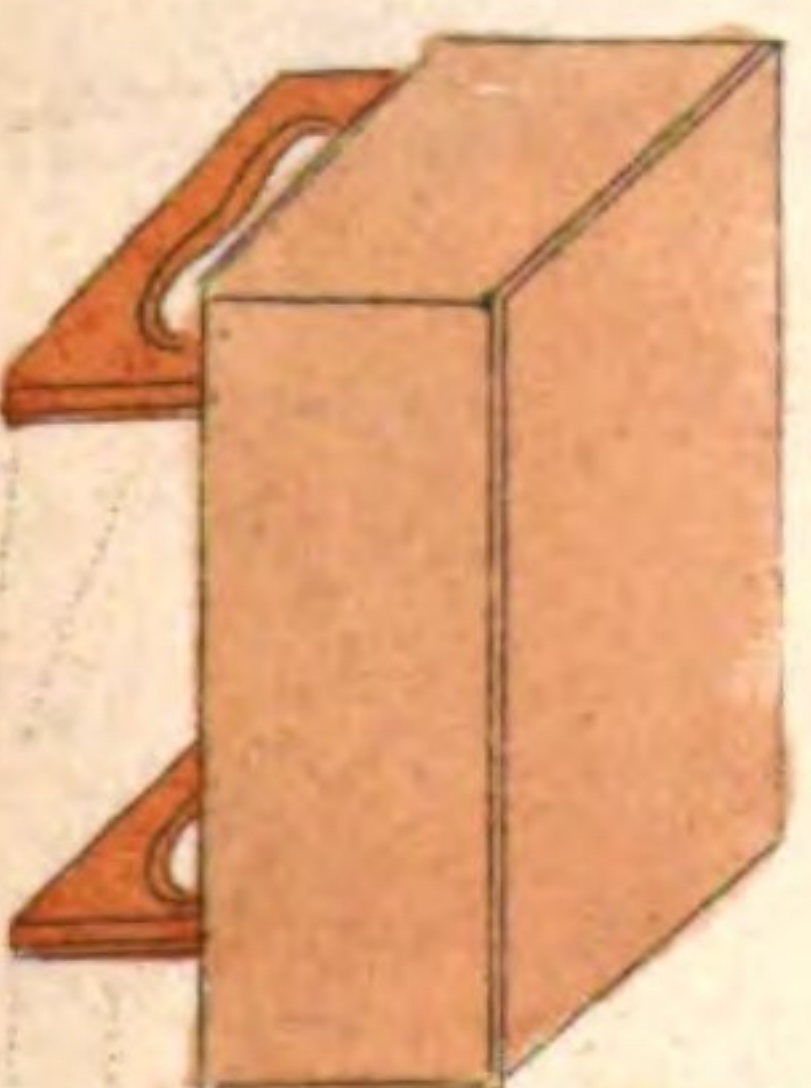
Plate 6.

Fig. 8. 192.



5 packets of sea bunt.

Fig. 9. 192.



Box with 50 (conchinas).

178.



Tokake, B

Fig. 7.



Packets of Sea Cat.

177.



Fukiwatari, A

Fig. 4. 192.



5 pieces of red stuff.

Fig. 3. 192.



5 pieces of red gilems.

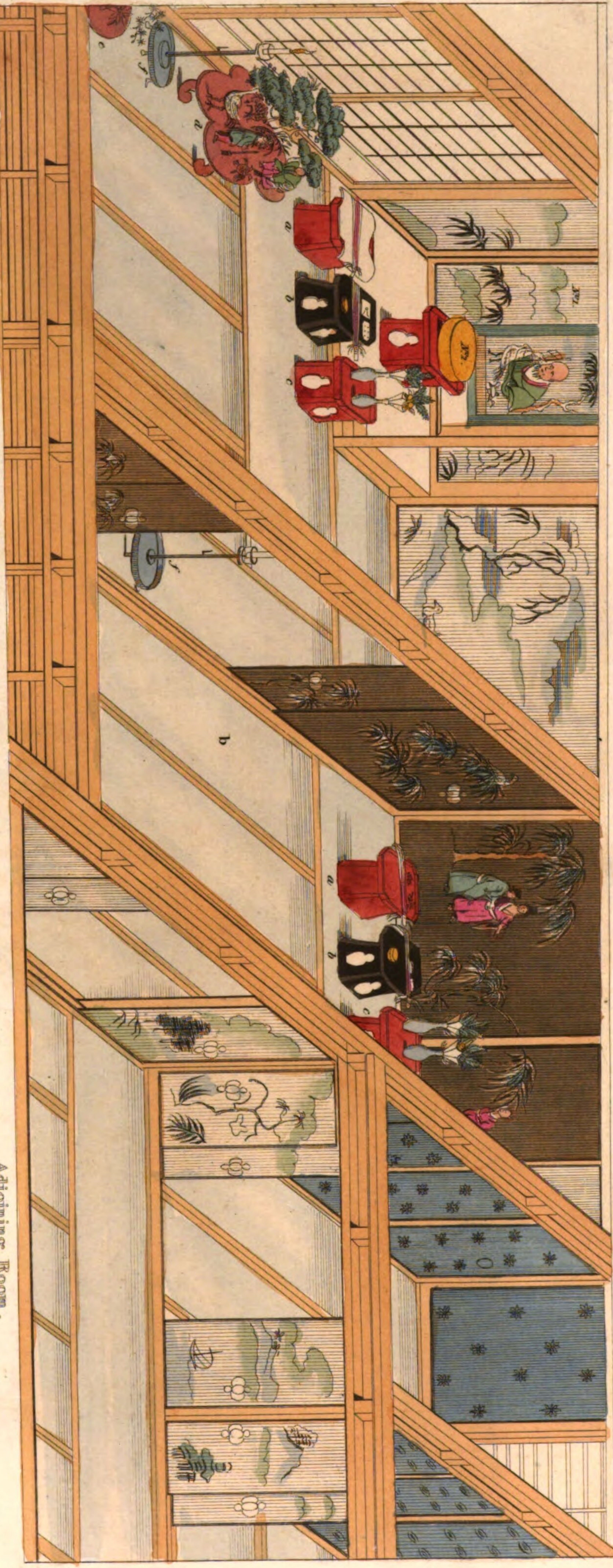


Vertical text on the right margin, likely bleed-through from the reverse side of the page. The characters are faint and difficult to decipher but appear to be in Chinese or Japanese.

Faint, illegible text or markings in the center of the page, possibly bleed-through or very light handwriting.



A

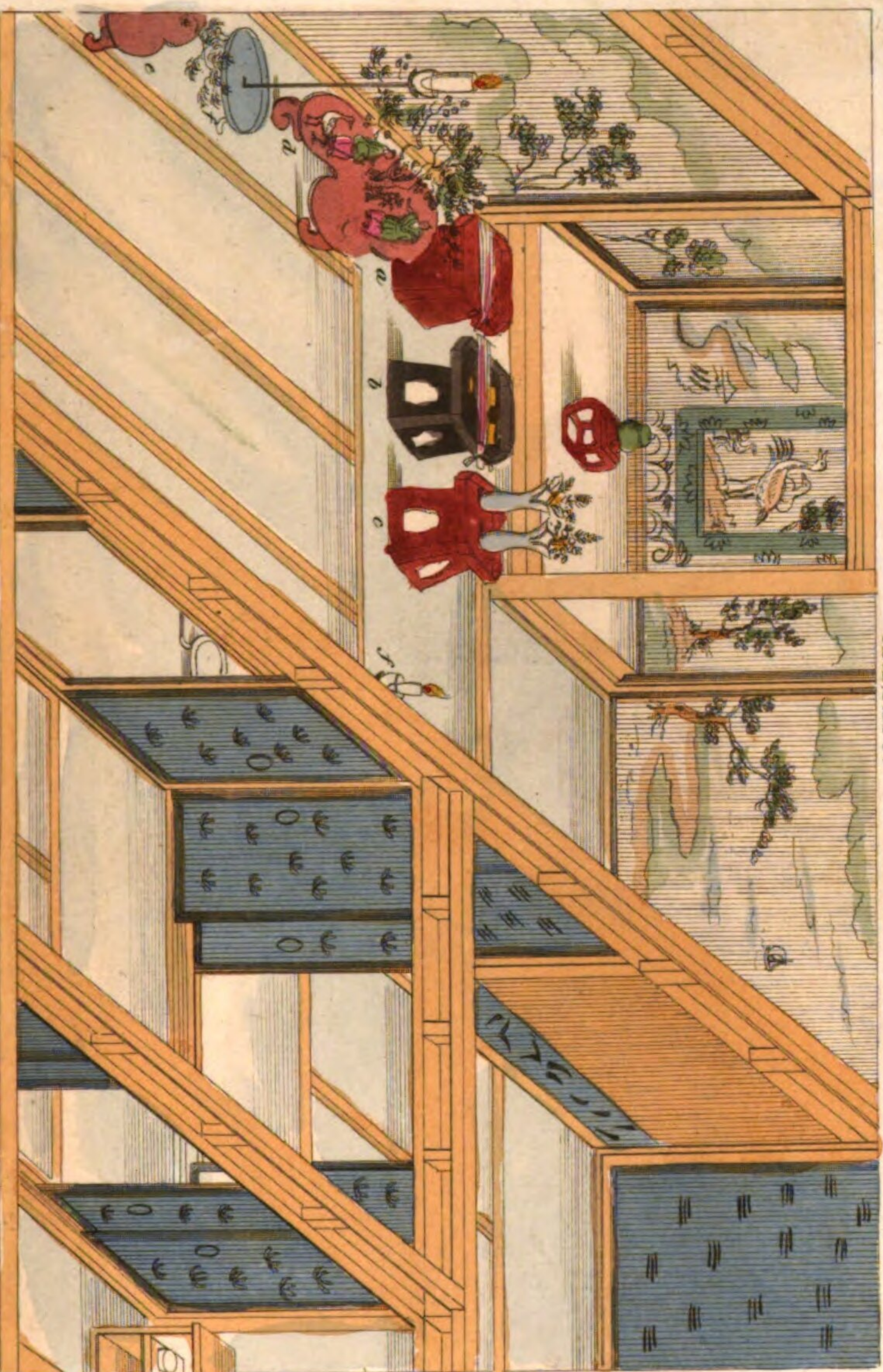


Part II, Plate 7.

Apartment prepared for the Wedding.

Adjoining Room.

Part II, Plate 8.

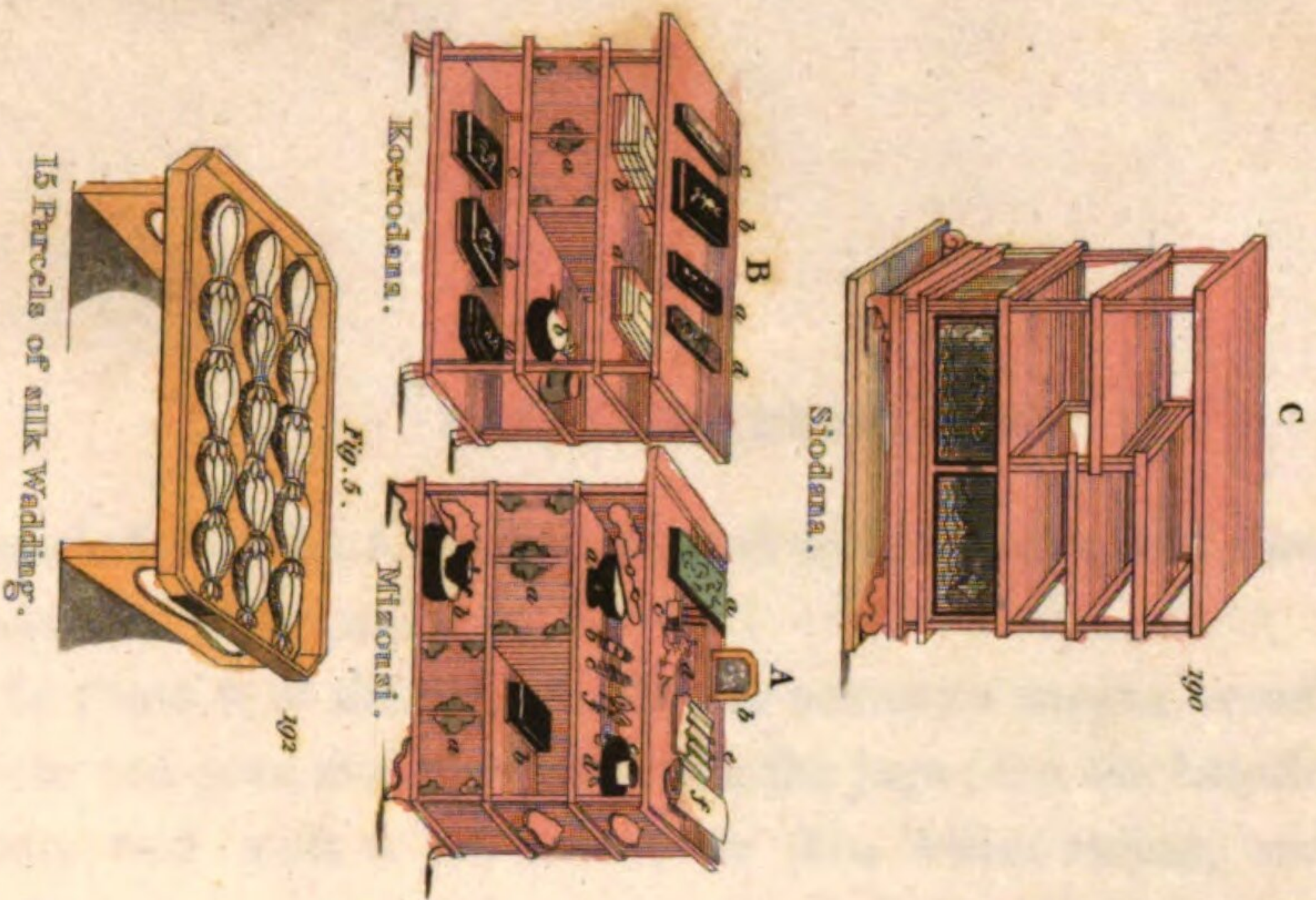


Apartment in which the Bride's Parents entertain the Bridegroom.

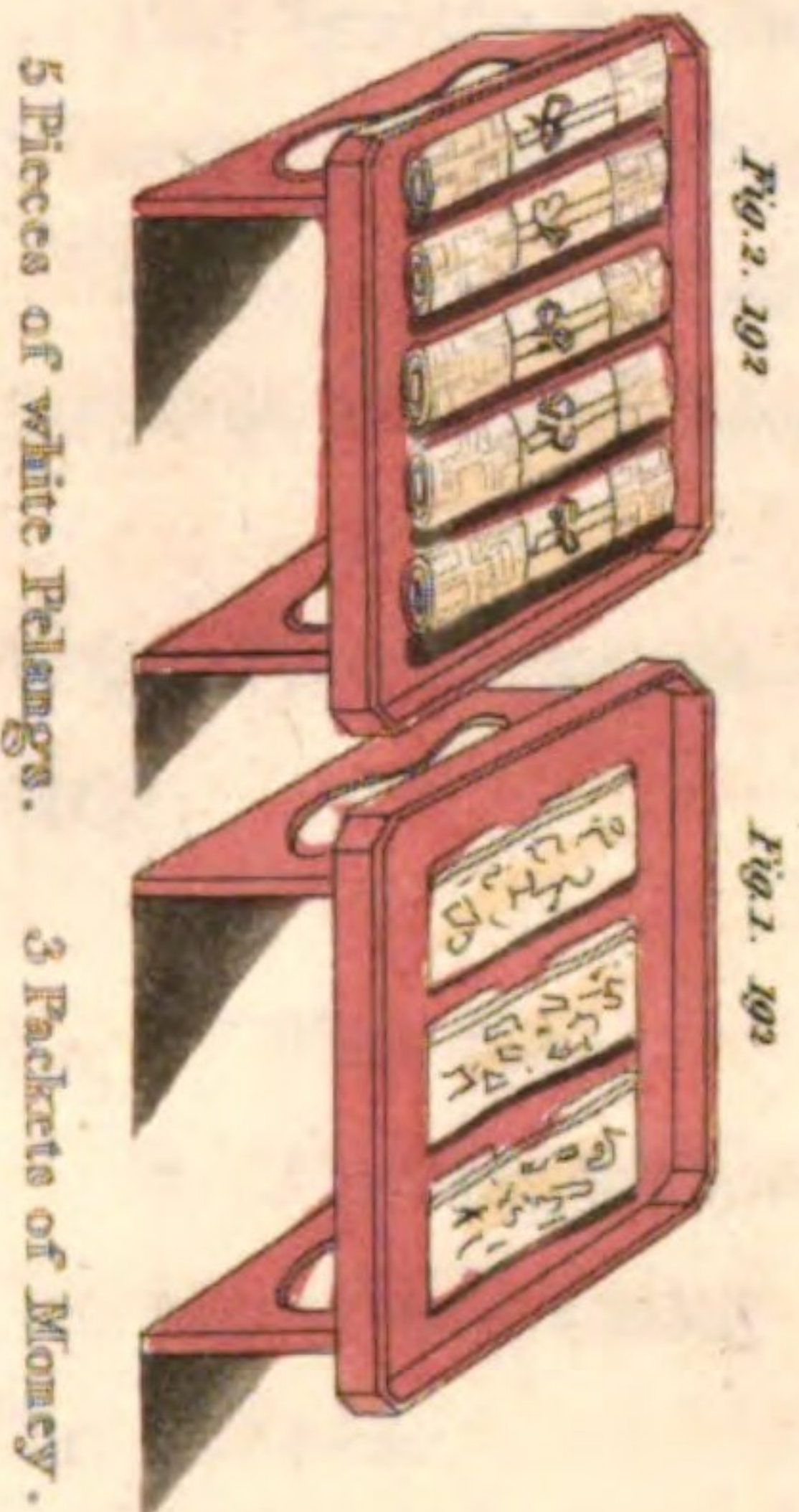
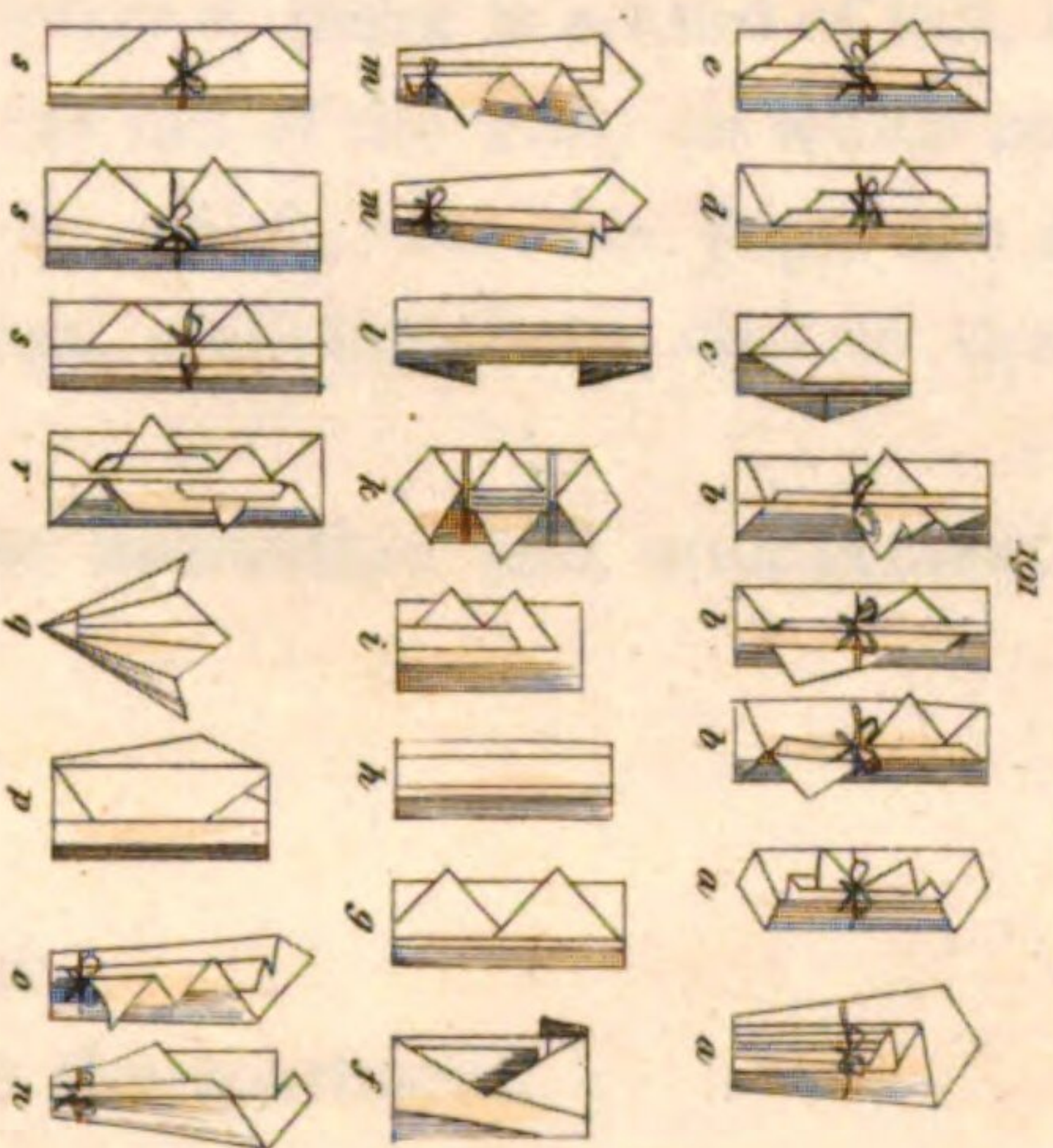




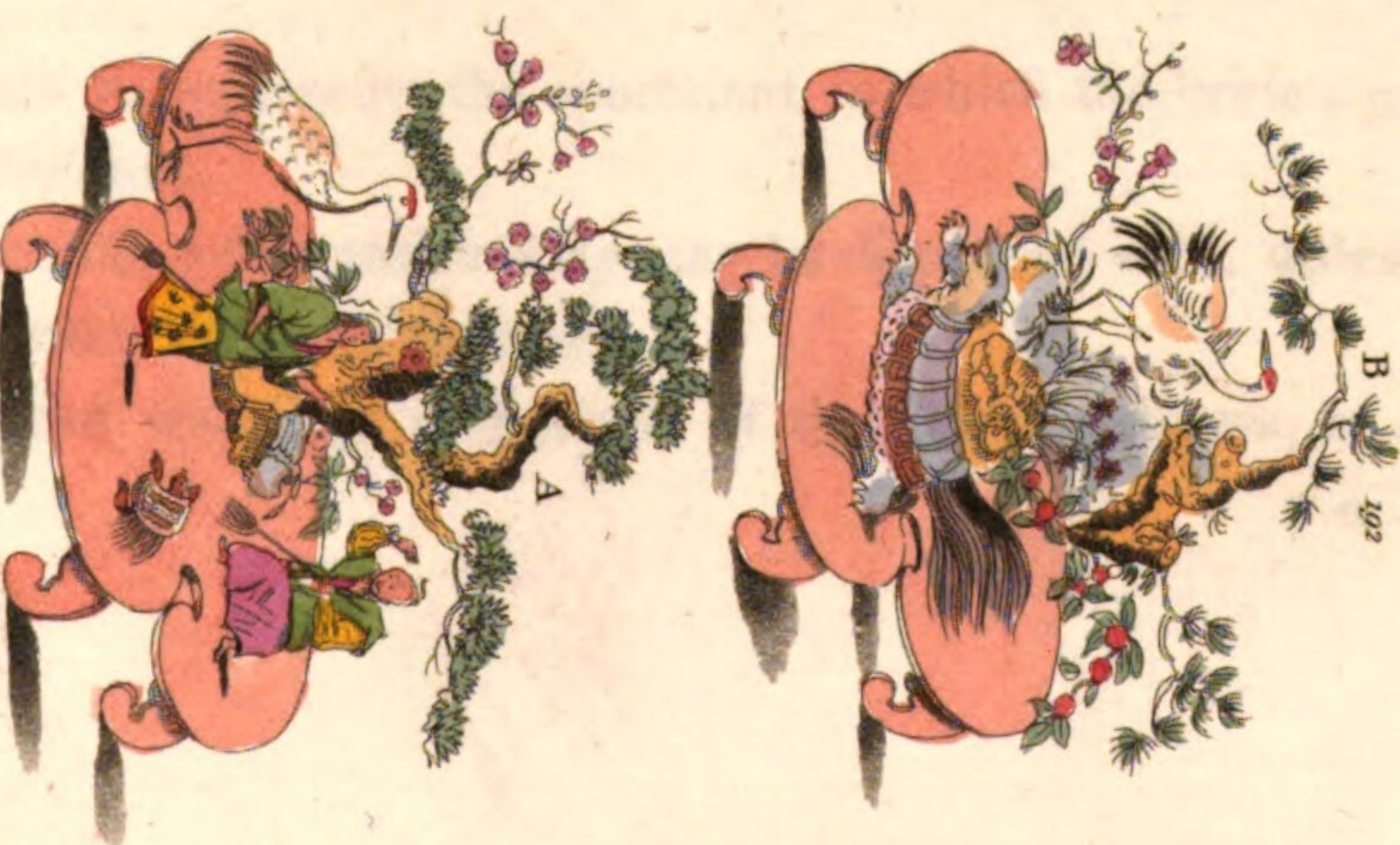




Different ways of folding paper.

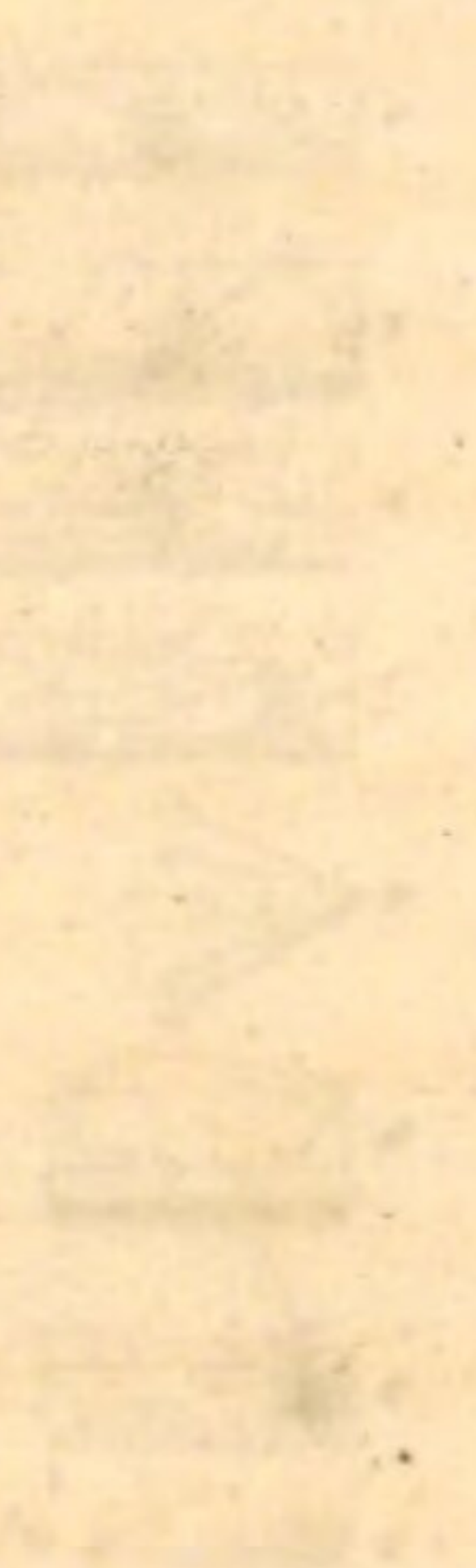
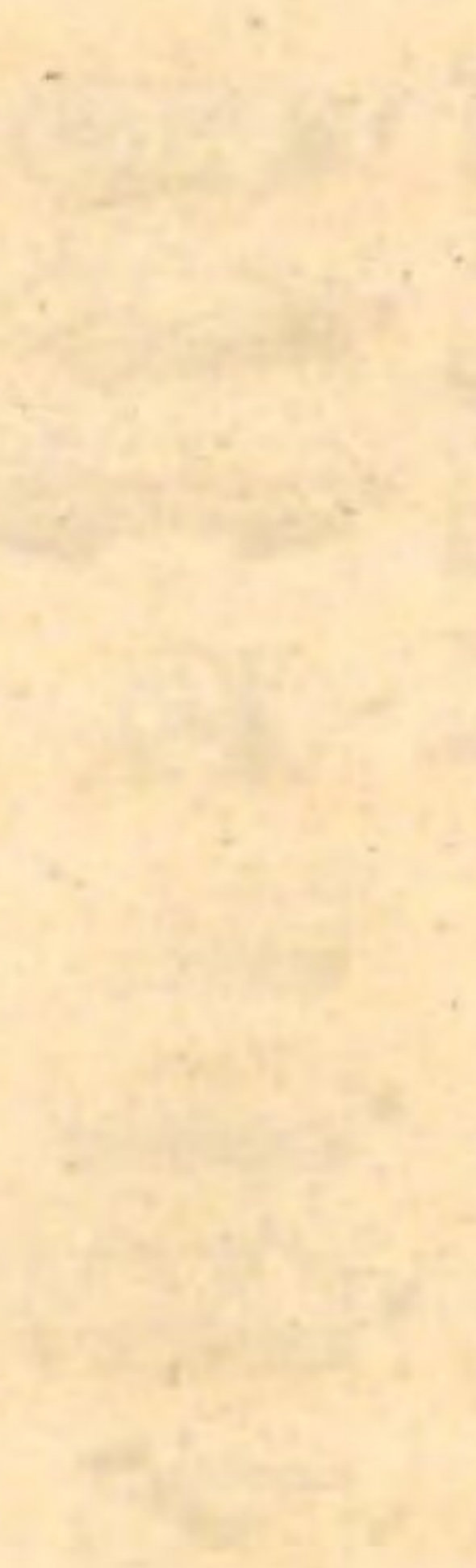
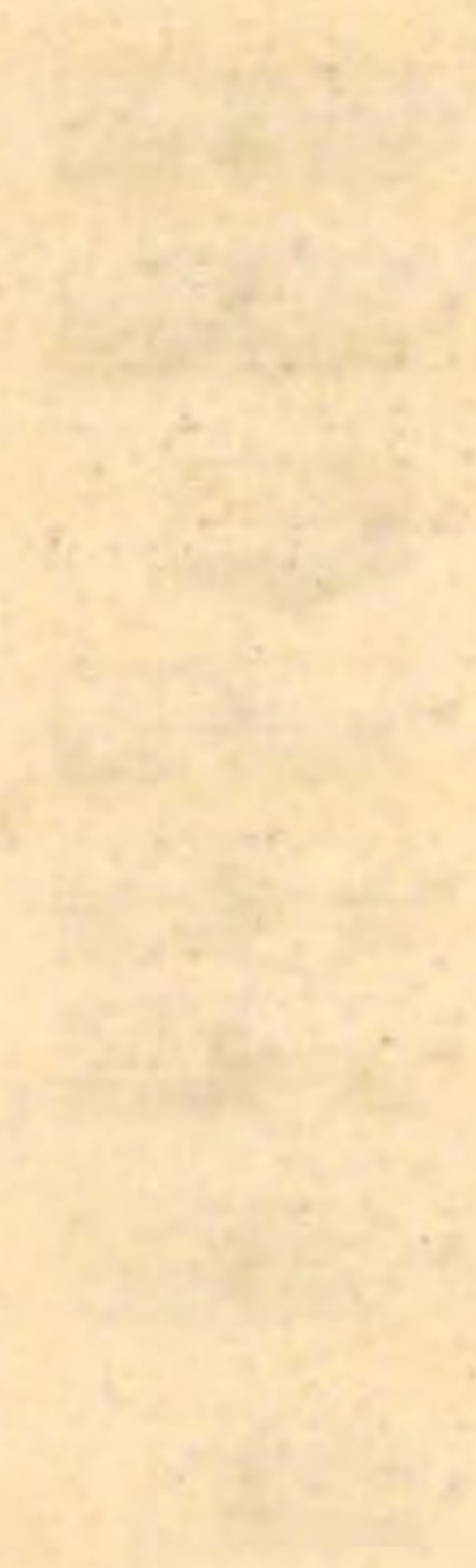


5 Pieces of white Pelangs. 3 Packets of Money.



A. The Simaday Take Sago } Emblems of long life.  
B. The Oidday Forai.







The female butterfly, *b*, is also adorned with fir-twigs, and three citrons which nearly resemble sweet oranges.

§ 180. In Plate 4, at the letters BB, are seen two copper vessels nearly in the shape of our tea-pots, and decorated like the jugs; but the handle is wrapped in *fosio* paper, tied with a *siro-moto-i*, or thin white string, used in dressing the hair.

In an ordinary year, this string is twisted twelve times round the handle, but in an embolismic year thirteen times, corresponding with the number of the months.

Behind the handle of each *zakki* jug, the male of which is distinguished by the letter *a*, the female by the letter *b*, there is a kind of tail, about three inches and a half long; it resembles the tail of the kite, on which account it is called *tabi-no-o*. These copper vessels, which, like the jugs, are denominated *sousous*, are used in the bedchamber, and sometimes also in the apartment of the bride.

§ 181. Plate 7, represents the decoration and arrangement of an apartment for a wedding.

A. No. 1. The *toko*.

2. The *kagami-motie*.

B. The room adjoining to the apartment.

a. The *tekaké*.

b. The *fikiwatasi*.

c. The *sousous*.

d. The *simaday*.

e. The *osiday*.

f. A candlestick.

§ 182. Plate 8, represents the apartment in which the bride's parents entertain the bridegroom.

§ 183. Here the *osiday* and *simaday* may be dispensed with, unless the utmost ceremony is intended to be observed.

§ 184. At the weddings of persons of the inferior classes, no other *sousous*



than those described above, are used: but people of quality have two other small *sousous* of copper, which are represented in Plate 4, marked B, § 184.

That marked *a*, is called *tjosi-fisagé*; the other, *b*, *nagajé-tjosi*.

Near the spout of the first, a paper butterfly is fastened to the handle; round the latter are nine circles of white cord, that number being considered as the most perfect; behind the handle there is also a tail.

The second has a spout on each side: in the middle is a long handle; it has also a tail, projecting from the end of the handle.

§ 185. The two copper *sousous* are adorned in two ways, differing but little from one another; white, gold, silver, or red paper, is used for the butterfly, and for wrapping round the handle.

That part of the handle of the *nagajé-tjosi*, which extends beyond the brim, is surrounded with seven bands of thin white cord, doubled, called *quansin-jori*, made of *sougi-fara* paper—an emblem of the seven planets.

In the middle, between these bands, is fastened the butterfly, and to the handle are tied small sprigs of fir and *juzouri-fa* leaves.

The extremity of the handle is wrapped in triple paper, and the handle, from the place where it begins to grow smaller, is surrounded with sprigs of fir, *juzouri-fa* leaves and paper.

The handle, from the brim to the curve, has three bands, and thence to the circular part nine bands, or, in the whole, twelve bands in an ordinary year, but thirteen in a year of thirteen lunar months.

The second copper *sousou* marked *b*, is called the male butterfly; the other, marked *a*, the female. There is one observation to be made respecting both.

Besides the sprigs of fir and the leaves of the *tsourziba* tree, tied to the spout of the *tjosi-fisagé*, the two butterflies have a kind of small beard, made of crisped paper, and behind a tail six inches long.

§ 186. Among people of quality, the hair of the two females denominated male and female butterfly, form a sort of flat tail, called *sagé-kami*, as may be seen in Plate 1, fig. 11, in the *kaizoje*, or assistant to the bride. In walking, they raise the skirt of their robes with the right hand, which is called *kai-tori*.

The male butterfly brings the *nagaje* in her left hand, and sets it down on



the mat: but when she is going to pour, she rests her left hand on the mat, holds the *sousou* in the right, and pours in that position after the other has first put a little *zakki* into her *sousou*; it is for this purpose that the first, turning a little to the left, sets down the vessel upon the mat.

The second butterfly always follows the first; she enters the apartment in the same manner with her *sousou*, sets it on the mat, and keeps behind the other, but a little to the right.

The first never pours out *zakki* till the other has put a little into her *sousou*, which is called *koewajé*; this done, she sets down the vessel upon the mat.

Among people of the inferior class, the hair of these females is arranged in the usual way, and they let their robes trail along the floor.

§ 187. On the day that the bride pays a visit to her parents, they, as well as the bridegroom, send a servant in a *kami-simo*, or dress of ceremony, to the residence of the mediators, to express their acknowledgments, and to convey to each of them a present of exactly similar kind, and of moderate value.

§ 188. The parents of the bride, when they are at the bridegroom's house, must remember to make a suitable present

To the female who acted as assistant to the bride;

To the male and female butterfly;

To the woman who handed the *tekaké*.

§ 189. There are certain words which are proscribed at weddings, and which must of course be carefully avoided. Such are: *to give back, to take leave, to go away, to reject, to send away, to withdraw, to change, to abolish, to divorce, inconstant, &c.*

§ 190. Plate 9, letter A, represents the articles placed on the *mizousi*, viz.:—

On the *itjé-no-tana*, the first shelf, or top.

a. A *zousouri-fako*, or box containing the ink-horn.

b. A *kenbio*, a small lid of stone, or of some fine wood, serving as an ornament to the ink-horn.

c. A *foudé-tada*, or case for the pencils for writing.



- d. A *boun-tsin*, or figure of an animal, of stone, copper, or other metal, which is set as a weight upon paper.
- e. A *fitsouka*, or box with channels for the pencils.
- f. Different sorts of paper, as *o-taka*, *kotaka*, *fosio*, *sougi-fara*, &c.

On the *ni-no-tana*, or second shelf.

- a. The *fanzo*, or apparatus used by the women for blackening the teeth.
- b. A *majou-faké*, or small bunch of feathers for smoothing the eyebrows.
- e. *Fané*, or the largest feathers of an eagle or a crane, for sweeping up dust or ashes.
- d. A *ko-ban*, or chaffing-dish, with its *koro*, or stand, for burning *kalambak* or some other incense.
- e. *Ko-ba-si*, or small tongs for burning tobacco.
- f. The *gin-ban*, or small piece of Muscovy glass, in a silver case, used for the same purpose.

On the *san-no-tana*, or third shelf, are:

- a. A small case with two doors, containing *tansak*, or coloured paper, for writing verses. It is also used for keeping books and manuscripts in.
- b. A *fits-dai*, or box for pencils.

It is also customary to put in it some *taki-mono*, or a mixture of odorous drugs.

A *fay-osi*, or small fire-shovel of silver or some other metal, either polished or engraved with various figures. It is used to flatten or press down the ashes in the terrine.

A *fi-tori*, or double fire-terrine; the outer one, of wood, is in the shape of a gourd; the inner is of silver or copper gilt: over it is a small plate, with open work figures of the same metal, which serves it for a lid.

On the *si-no-tana*, or fourth shelf:

- a. A case to hold *zosi*, or books and writings.
- b. A small varnished bowl, with its pot, for washing hands.



In the same place, letter B, are shown the articles placed on the *koero-dana*, viz.:—

On the *itje-no-tana*, the first shelf, or rather the top :

- a. A *tansak-fako*, or box for coloured paper, on which verses are written.
- b. A *zousouri-fako*, or box for the ink-horn.
- c. A *naga-foumi-fako*, or box for oblong letters.
- d. A *foumi-fako*, or box for ordinary letters.

On the *ni-no-tana*, or second shelf:

- a. The work *kokin-ziu*,
- b. The work *manjo-ziu*,

Both containing a collection of ancient poems.

On the *san-no-tana*, or third shelf:

- a. A case with two doors for the *zosi-no-fan*, or for a variety of books and manuscripts.
- b. A *tsou-no-tarai*, or small ewer with two handles on each side.
- c. A *missou-tsougi*, or water-pot.

On the *si-no-tana*, or fourth shelf:

- a. A *moto-i-fako*, or box to hold the strings for tying the hair.
- b. A *fousi-fako*, or box with a white powder, which is used by the women for polishing their teeth after they have blackened them.
- c. A *fagouro-fako*, or box with a composition for blackening the teeth.

The same plate exhibits, at letter C, the fashion in which the *siodana*, or *secretaire*, is made. It is shown empty, merely as a model, because each person may put into it whatever he pleases.

§ 191. Plate 10 represents the various ways of folding paper for wrapping up different articles.

There are some persons for whom paper is folded in three ways; for others it is folded in two ways; and for others in one way only.

The first manner of folding paper is called *sin*, which means the *true, genuine*; this is the most polite.



The second is called *gio*, or the ordinary way ; it is less polite than the other, and is used between persons of the same rank.

The third, called *zo*, is the general and common manner, and is practised towards inferiors and people of the lower classes.

In order to qualify myself to furnish a correct idea of this matter, I procured these different kinds of paper previously to my departure from Japan.

- a. a.* is the paper for *nosi*, folded in the first and second manner.
- b. b. b.* for silks, in the first, second, and third.
- c.* for towels and the following articles, in the third manner.
- d.* for a band or narrow girdle.
- e.* for a common sash.
- f.* for a mixture of odoriferous drugs.
- g.* for *kalambak*.
- h.* for a cap or hood.
- i.* for paint.
- k.* for *siki-si*, or square coloured paper, for writing verses.
- l.* for *tansak*, or oblong coloured paper, for the same purpose.
- m. m.* for fans, in the second and third way.
- n.* for plants, slips of flowers, and bulbous roots, in the third manner, as are also the following :
  - o.* for flowers and branches of trees in flower.
  - p.* for ink and pencils.
  - q.* for ground pepper and pimento.
  - r.* for a *taka-no-asigai*, or small lure that is fastened round the foot of a falcon. (It is usually of a purple colour, with red fringe ; but when the bird has caught a crane, a red lure is given him, with fringe of the same colour.)
  - s. s. s.* for *goma-sio*, or a mixture of salt and *goma*-seed, which nearly resembles that of the poppy, though rather larger. This paper is folded in the three ways.

§ 192. Plate 10, fig. 1. represents the tray with the money presented by the parents of the bridegroom.



When a present is made of many pieces of silver, each piece of the value of four *taels* three *maas*, thirty, fifty, or more, are put up in each packet; and on the outside of the packet is written the number which it contains. Three of these packets are laid upon a tray. If fewer are given, two or three are put in each packet; but be the number great or small, an exact note of it must accompany them.

In the same plate, fig. 2, represents the manner of placing the *white pelongs* on the tray.

Plate 6, fig. 3, represents the tray with five rolls of *red gilams*; if they are broad, they are folded to the breadth of seven inches; they are then wrapped in double *fosio*-paper, and tied in the middle with a small bunch of complimentary strings. The five rolls are frequently laid beside one another, but sometimes three below and two above.

Plate 6, fig. 4, represents the tray with the five double pieces of red stuff.

Plate 4, fig. 6, represents the tray with the five bundles of *nosi*.

Plate 6, fig. 7, represents the tray with the three rows of packets of sea-cat.

The same plate, fig. 8, the tray with the *kanbou*, or sea-lentil: there are five or seven packets, each containing ten leaves.

Plate 4, fig. 9, represents the box containing fifty *kommelmaas*, or dried sounds of bonitoes.

The same plate, fig. 10, exhibits a couple of the best bream on a tray.

The same plate, fig. 11, represents two *zakki*-tubs, each holding five or six *gantings*, surrounded with *warabinawa*, or thick black cord doubled, instead of hoops.

Plate 11, letter A, represents the *simaday taka sago*, or the white tray, with figures of a fir-tree, plum-trees, bamboos, rocks, a crane, a tortoise, and two aged persons, a man and a woman (emblems of longevity)

The same plate, letter B, shows the *osiday-forai*. This tray is decorated like the other: it has been already described in § 79. Besides various kinds of dainties, two small sticks to eat with, sprinkled with gilding, must be laid upon it.

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## EXPLANATION

OF THE

## JAPANESE WORDS IN THE PRECEDING DESCRIPTION.

*Aja*, the ground of a certain stuff.

*Boun-tsin*, a small figure of an animal of stone, wood, or metal.

*Condorin*, a coin.

*Dairi*, the ecclesiastical sovereign of Japan.

*Doki*, or *Kawarake*, an earthen jug.

*Fagouro-fako*, a box containing a mixture for blackening the teeth.

*Famagouris*, muscles.

*Fanes*, large plums.

*Fansi*, a kind of paper.

*Fanzo*, the apparatus for blackening the teeth.

*Fasami-fako*, a bar or bearer for clothes.

*Fayosi*, a small fire-shovel.

*Fiki-saka-souki*, a kind of *zakki*-bowl.

*Fikiwatasi*, a tray, represented in Plate 6, A.

*Fiki-demono*, a sabre presented to the bridegroom.

*Firi-sara*, a small, flat, round bowl.

*Firi-soei-mono*, a kind of soup.

*Firo-bouta*, a varnished tray.

*Fisi-aja*, stuff with an *aja* ground. See § 19.

*Fi-tori*, a double fire terrine.



*Fits-day*, a box for pencils.

*Fits-ouka*, a fluted box.

*Foude-tada*, a case for pencils.

*Foumi-fako*, a box for ordinary letters.

*Founa-mori*, an imitation of a lobster.

*Fouro*, a wash basin.

*Fousi-fako*, a box containing a white tooth-powder.

*Fokai*, a box with stewed rice cakes.

*Fonzen*, a kind of board or stand.

*Fosio*, a sort of paper.

*Gilams*, silk stuffs.

*Gin-ban*, a small piece of Muscovy glass.

*Go*, manner of folding paper.

*Gobo*, black carrots.

*Gomame*, a kind of pilchards.

*Goma-sjo*, a mixture of salt and goma-seed.

*Itje-no-tana*, the top or uppermost shelf of the *mizousi*, &c.

*Itsib*, gold and silver coin.

*Jusouri-fa*, the leaves of a kind of tree.

*Izjo*, the end.

*Kagami-motie*, a cake laid in the *toko*.

*Kaje-obi*, a toy for women.

*Kai-tori*, manner of holding up the skirt of a robe.

*Kalambak*, aromatic wood.

*Kami-simo*, the dress of ceremony for men.

*Kanboa*, sea-lentil.

*Kani-siak*, measure for carpenters, &c.

*Kasounoko*, fishes' roes.

*Kawa-i-i*, a box sent to near relatives who have not attended the wedding.

*Kenbio*, a small stone cover.

*Kinofari*, long pins.



*Koban*, a coin, both of gold and silver.

*Kobasi*, small tongs.

*Kobou*, fresh rock-leech.

*Koumi-sin*, box of dainties.

*Koura-soumi*, fishes' roes.

*Kouro-dana*, dressing-table.

*Kousira-siak*, measure for every thing woven.

*Kouivaje*, to pour *zakki* from one vessel into another.

*Kogak*, a small wooden platter.

*Konnemon*, cucumber pickled in *zakki* grounds.

*Koro*, a fire-terrine.

*Kotto*, a kind of harp.

*Kommelmaas*, the dried sound of the bonetto.

*Maas*, a coin.

*Mai-bajasi*, to play on all sorts of musical instruments.

*Majon-faké*, a small tuft of feathers.

*Maki-kami*, a sort of paper.

*Mame-ita*, a silver coin.

*Mamori*. See § 47 for the explanation.

*Mamouri-gatana*. For the explanation see § 22.

*Mekan-no-ki*, the orange-tree.

*Mino-kami*, a sort of paper.

*Miso*, small beans of which soup is made.

*Misou-tsougi*, a water-pot.

*Mizousi*, a dressing table.

*Moto-i-fako*, a box for strings to tie the hair.

*Moto-ivi*, a cord.

*Mot-rok*, a list of presents.

*Motsi*, cakes.

*Motsi-gome*, rice cakes stewed.

*Nagaje-tjosi*, a small *zakki*-pot of a particular form.

*Naga-foumi-fako*, a box for oblong letters.



- Naga-mouts*, a trunk.  
*Namasou*, apparatus for the tray *fonzen*.  
*Ni-no-tana*, the second shelf of the *mizousi*, &c.  
*Nobe-kami*, a sort of paper.  
*Norimon*, a palanquin.  
*Nosi*, dry rock-leech.  
  
*Oumebos*, preserved plums.  
  
*Pelong*, a kind of silk stuff.  
  
*Quansin-jori*, a sort of white string.  
  
*Sagé-kami*, a flat queue of hair.  
*Sagi-wafies*, squares crossed each way.  
*Samsi*, a sort of guitar.  
*Sanbo*, a kind of dish set in the bed-chamber.  
*San-no-tana*, the third shelf of the *mizousi*, &c.  
*Santok*, a portfolio.  
*Sepikkes*, a copper coin with a small square hole in the centre.  
*Si-no-tana*, the fourth shelf of the *mizousi*, &c.  
*Sigi-famori*, an imitation of the snipe.  
*Siki-si*, square coloured paper.  
*Sima*, a small block called *sima*, or the island.  
*Sin*, manner of folding paper.  
*Siodana*, the *secretaire*.  
*Siro-moto-i*, a small white string for tying hair.  
*Sougi-fara*, a sort of paper.  
*Sougi-rokban*, a chess-board.  
*Soei-mono*, various kinds of soup.  
*Sousous*, a kind of jugs for pouring out *zakki*.  
*Soje-no-kasa*, a small bowl.  
*Solimono*, fish cut very small.  
*Soni*, a sort of soup.



- Tabacco-bon*, a box containing all the requisites for smoking.  
*Taba-nosi*, large bundles of *nosi*.  
*Taka-mori*, manner of piling up rice.  
*Take-naga*, a sort of paper.  
*Taki-mono*, a mixture of odoriferous spices.  
*Tans*, a common drawer.  
*Tansak*, coloured paper.  
*Tansak-fako*, a box for coloured paper.  
*Taka-no-asigai*, a small lure about the foot of a falcon.  
*Tapies*, buskins of white linen cloth.  
*Tatse-kouri*, or gum, a kind of pilchard.  
*Tatsi-bana*, the citron tree.  
*Tatsi-ori-kame*, the belt for the sabre for the bridegroom.  
*Tatama-souri*, a round plate, properly signifying slider on mats.  
*Tekaké*, a kind of tray.  
*Tiosi-fisage*, a small *zakki*-pot.  
*Tobi-no-o*, a kite's tail.  
*Tripangs*, a marine plant, which serves instead of morels, champignons, &c.  
*Tsou-no-tarai*, a small water bucket.  
*Tsoursiba*, a sort of tree.  
  
*Warabinawa*, thick black cord.  
*Wousou-ita*, the bottom of the platter on which *konnemon* is served.  
*Woutje-awasi-motie*, small cakes of boiled rice.  
*Woetje-kaki*, women's dress of ceremony.  
  
*Zakki*, a kind of strong beer, the ordinary beverage in Japan.  
*Zeni*. See *Sepikkes*.  
*Zinrak*, ground green tea.  
*Zo*, a way of folding paper.  
*Zousouri-fako*, the box for the ink-horn.  
*Zosi*, books and manuscripts.  
*Zosi-no-fan*, a variety of books and manuscripts.  
*Zoerami*, sea-cat, a kind of marine plant.



# INTRODUCTION

## TO THE DESCRIPTION OF THE FUNERALS

### OF THE JAPANESE.

IF the Japanese, in whatever relates to the ceremony of marriage, even among farmers, artisans, and tradesmen, submit to such numerous rules of etiquette as have been detailed in the preceding pages, it will not appear surprising that funerals should be attended with formalities, every part of which is fixed with equally scrupulous precision.

In regard to funerals the people of Japan commonly follow the customs of the Chinese, a description of which is given in a work, in two volumes, intituled—*Two Funeral Ceremonies, explained for the Instruction of Youth*.

The first volume contains a detail of the ceremonies to be observed at funerals; the second, a description of the festivals in honour of the gods held on these occasions.

The Japanese do not exactly conform to the rules prescribed in this work, especially at Nangasaki, the inhabitants of which are considered as having degenerated in consequence of their intercourse with foreigners. The presence of strangers is almost an abomination in the rest of Japan. When, in my journeys to court, I passed through Sanagosta, and certain hamlets dependent on it, none of my retinue could procure either fire, tea, or the most trifling necessary. It will not, therefore, be amiss, before I proceed to the translation of the two Chinese works, to give an account of what is commonly practised at Nangasaki, on the death of the master or mistress of a family. Here be it



remarked, that, according to the custom established in that country, a Japanese who has no son adopts the son of a friend, who is thenceforward regarded as his own child, and enjoys all the rights attached to that quality. Such adoptions also take place among those who have large families. Thus, for instance, N gives a daughter in marriage to a son of M, who then succeeds to the post or place of N, since his son has been adopted by another, whom he succeeds in like manner. This custom forms the groundwork of more solid connexions; it unites families in the bonds of mutual interest, and has a powerful influence over the state of society.

There are two kinds of funerals. The *doso* consists in depositing the body in the earth, and the *quaso* in committing it to the flames.

Most of the Japanese, either when in good health, or during serious illness, signify to their heir, or to some intimate friend, the manner in which they wish their body to be disposed of after death. The ceremonies of the *doso* or inhumation, are as follows:—

People of quality usually keep the body twice twenty-four hours. Those of the lower classes, from the farmer to the porter, inter the corpse the day after death; they are therefore not obliged to go into mourning; yet some of them wear it for two, three, or more days; but for the former the time of wearing mourning is fixed. It used to be for one hundred days; but was reduced by Minamoto-no-Yéyé-Yasou, first Djogoun of the reigning dynasty, to fifty days, that the business of the public functionaries might suffer the less interruption; and for the same reason Bingo, a governor, who was much hated, reduced the period of mourning to thirty-five days for all those employed at Desima.

Persons in mourning are obliged to stay at home for fifty days, and to abstain from eating animal food, fish, fowl, and generally whatever has had life, subsisting entirely on rice, vegetables, and fruit.

Though Bingo reduced the time of mourning to thirty-five days, this term is not strictly observed. People repair, indeed, on the thirty-fifth day, to the residence of the governor, to inquire after his health, but such as adhere to the commands of the Djogoun and the practice of Siaka, give out, on their return home, that they are indisposed, and continue to live fifteen days longer on fruit, rice, and vegetables.



Before they attend the corpse to the tomb the Japanese shave their heads, and cut the nails of their fingers and toes, which they are not permitted to do during the whole period of mourning. They do it again on the fifty-first day. At any other time they must not cut the nails of both fingers and toes on the same day, as the simultaneous performance of that operation would not fail to be attended with some misfortune.

Among the lower classes, a *kami-simo* of hempen stuff is the dress of ceremony for those who carry the body. Among the higher ranks the *kami-simo* of the bearers is of a light purple stuff, called *fabita*; the son wears a transparent hat made of rushes, which hangs like a basket from his head upon his shoulders; in this attire he never salutes any person. If the governor or any of the officers of the city were on the road, along which a funeral procession is passing, it would turn aside to spare him the sight of so dismal a spectacle.

After the expiration of the fifty days' mourning, the Japanese may visit the temples of Siaka, but they are forbidden to enter those of the Sintos for twelve months; because, according to that doctrine, they are deemed impure for a whole year.

There are five sects, whose customs are followed at interments: those of Siodosiu, Ikosio, Foké-sio, Seniou, and Fen-daysiu. The members of the first are interred with the *mitsi-nembouts*, which signifies, that during the conveyance of the body to the temple, the priests sound small bells and read hymns with a low voice. This practice is not followed by the four other sects. In the first case the procession consists of,

1. The *kiatats*, two men carrying trestles to set the coffin upon, when it has reached the temple.

2. A *metoday*, or man who goes before with a large bundle of straw for the purpose of making torches to light the road during the night. This is rather a matter of ceremony than utility; since lanterns are used at funerals which take place in the night. The straw is tied with a cord of white paper.

3. Six flags.

4. Four small white cases, nearly a foot high, and about four inches square, each containing a flower of *tratté*, or water-lily, cut out of white paper.

5. The *sioko*, a small box for burning incense.



6. The *ifay*, an oblong tablet, on which are inscribed the time of the death and the name afterwards given to the deceased.

7. Priests striking small bells, and reading hymns aloud.

8. The *quan*, or coffin.

9. The eldest son.

10. The family.

11. The intimate friends of the deceased, his colleagues, acquaintance, and servants of both sexes.

12. The *norimons*, or palanquins; in the first, is the eldest daughter, wife, younger sister, or nearest female relative of the deceased; then come the other females of the family, and lastly the wives of his friends. The *norimons* of the family are distinguished by a small piece of white cloth, a mark of kindred which is not affixed to the others.

Relatives in the ascending line and seniors never attend the funerals of kindred of inferior degree. Thus, for example, if the second son should die, neither father, mother, uncle, aunt, eldest son, or eldest daughter, would follow the corpse.

The remains of persons of a certain rank are carried by their own people; those of persons of the lower classes by public bearers, who, like all other bearers employed at funerals, are habited in a white *kami-simo*, and carry a sabre by their side.

Those who go before with the trestles and the bundle of straw wear a kind of white shirt over their clothes.

The eldest son and his brothers are dressed in white, and wear over all a white mantle of ceremony, but without armorial distinctions; the other relatives are dressed in their usual apparel.

The females who attend funerals, whether relatives or friends, are all dressed in white; their hair is merely fastened by a comb without the smallest ornament.

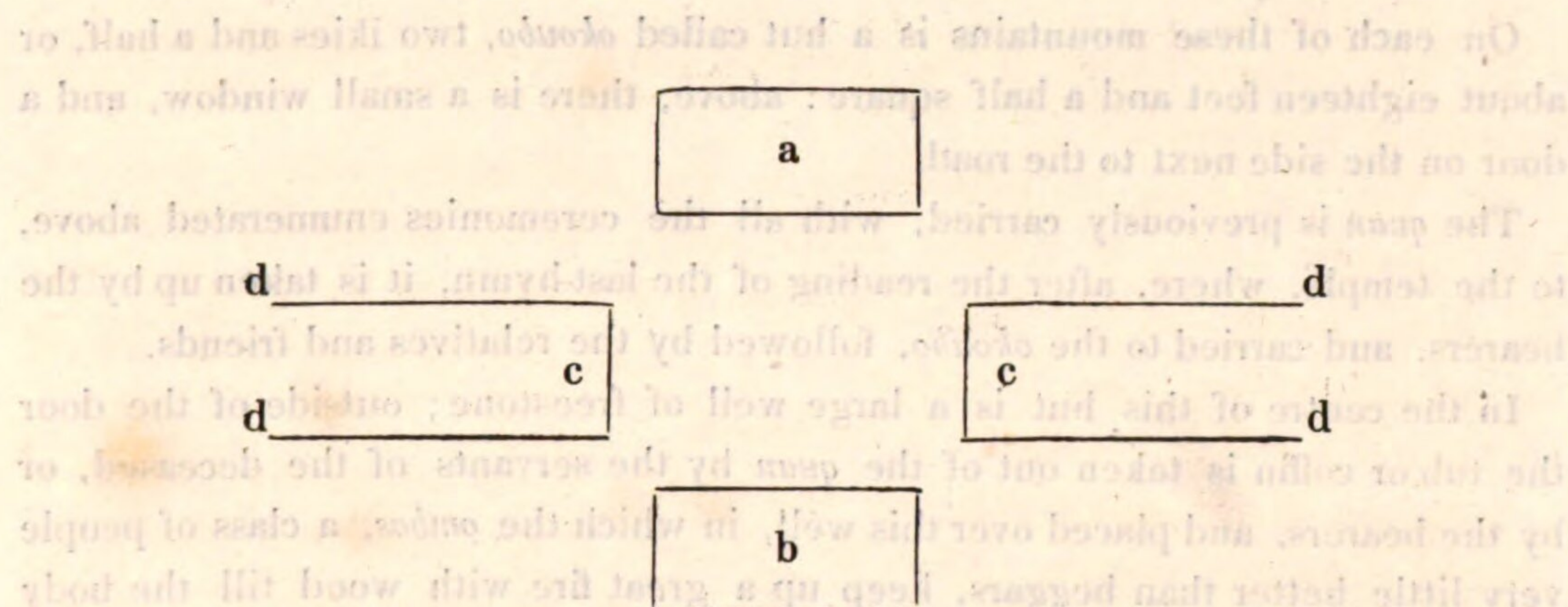
As soon as the *quan*, or coffin, has reached the temple where the priests are already assembled, it is set down before the image of the god, and the priests immediately begin to read hymns. The *ifay* is placed before the *quan*, and before the *ifay* are set some plates of sweetmeats, pears and flowers, and in front of these the *sioko*, or small box for burning incense.

The eldest son steps up before the *ifay*, says his prayers, and burns some



incense; when he has returned to his place all the relatives and friends do the same one after another.

The priests having read hymns for about half an hour, the bells are struck, the drums beaten, the *jamabos* sound their trumpets, and the *komsos*, the flutes. The priests then range themselves in the following manner:—



a. The *quan*, or coffin.

b. The high-priest of the temple

c. c. The inferior priests.

d. d. d. d. The priests of the other temples.

After reading a hymn in this position, the coffin is taken up and carried to the grave, accompanied by all the parents and friends of the deceased.

As soon as the hymn is finished, the women, the colleagues of the deceased, and his acquaintance, return home, and are complimented at the door of the temple by the relatives, who wait there for the purpose.

After their departure the relatives proceed in haste to the grave, where, in the interim, a priest reads some hymns till their arrival. The moment they are come, the tub containing the body is taken out of the *quan*, and deposited in the grave, which is then filled with earth, and covered with a flat stone, and this is again covered with earth. Over the whole is placed the *quan*, which is removed at the expiration of seven weeks, to make room for the *sisék* or tomb-stone, which is prepared in the mean time.



These particulars will suffice to explain the ceremonies practised at Nangasaki, on occasion of the *doso*, or interment.

When the deceased has preferred the *quaso*, that is, to be burned, this ceremony takes place on the summit of one of the two mountains, Kasougasira and Fondesi-yama; the former situated to the south-east, the latter to the north of the city.

On each of these mountains is a hut called *okoubo*, two ikies and a half, or about eighteen feet and a half square: above, there is a small window, and a door on the side next to the road.

The *quan* is previously carried, with all the ceremonies enumerated above, to the temple, where, after the reading of the last hymn, it is taken up by the bearers, and carried to the *okoubo*, followed by the relatives and friends.

In the centre of this hut is a large well of freestone; outside of the door the tub or coffin is taken out of the *quan* by the servants of the deceased, or by the bearers, and placed over this well, in which the *ombos*, a class of people very little better than beggars, keep up a great fire with wood till the body is consumed.

Each of them has two poles of bamboo, with which he picks the bones out of the ashes.

The first bone is taken up by two of these *ombos* with four sticks, which is called *alibasami*, or, to lift up on opposite sides. For this reason two persons will never lift up together any meat or food whatever with the sticks they use for eating: it would be an omen of ill luck.

The *ombos* deliver this bone with their four sticks to the eldest son, or the nearest relation, who is provided with an earthen urn, into which he puts the bone with his right hand. The other bones are collected by the servants or the porters, and poured with the ashes into the urn, the mouth of which is closed up with plaster.

While the body is consuming a priest reads hymns; the friends remain outside the *okoubo* in the road.

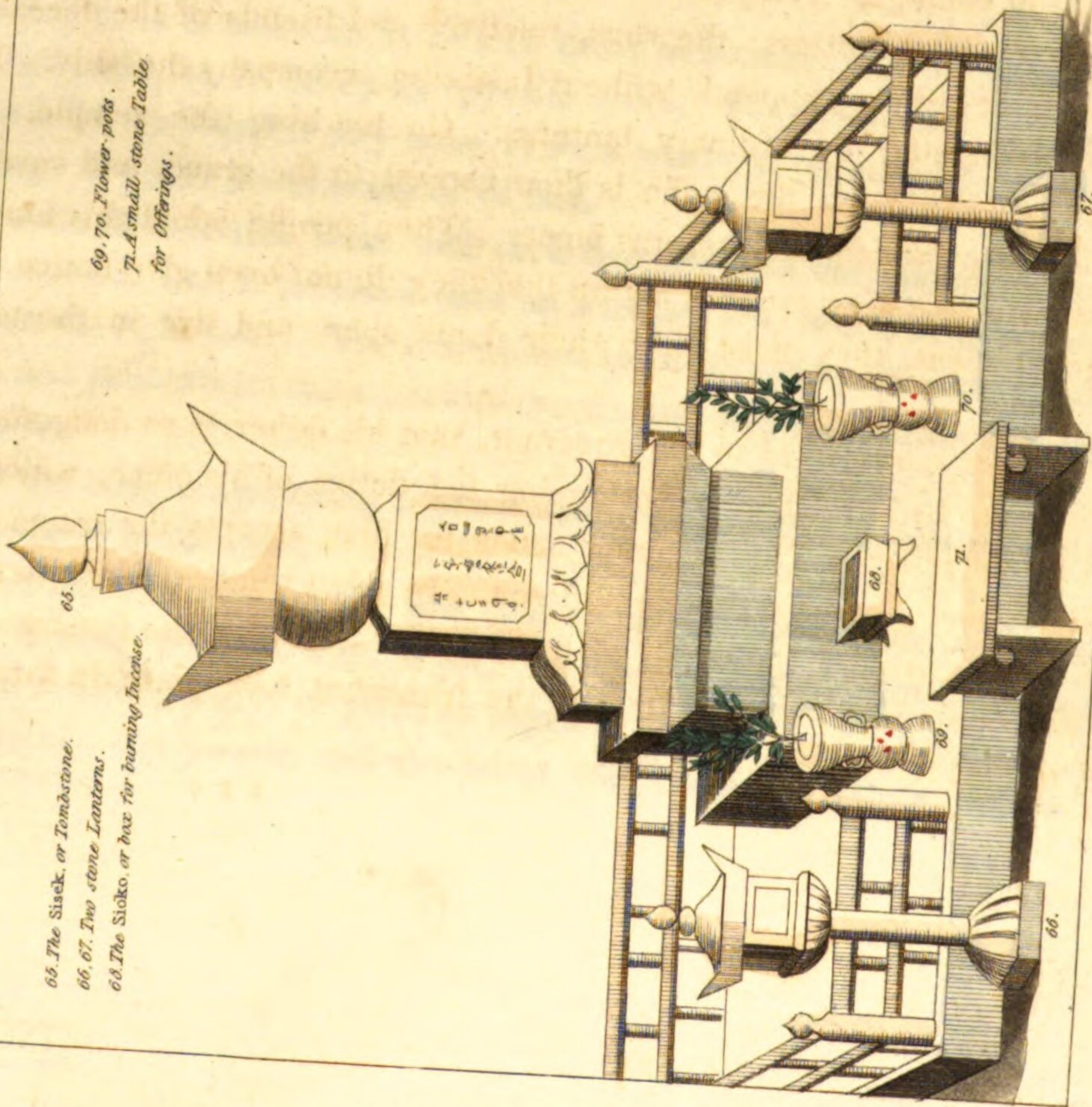
The bearers then take up the urn, and carry it in their hands to the grave, to which flowers, the *sioko* and the *quan* are likewise carried; but the flags and lanterns are thrown away, or given to beggars.

The parents, the friends, and the priest who reads the hymns, follow the

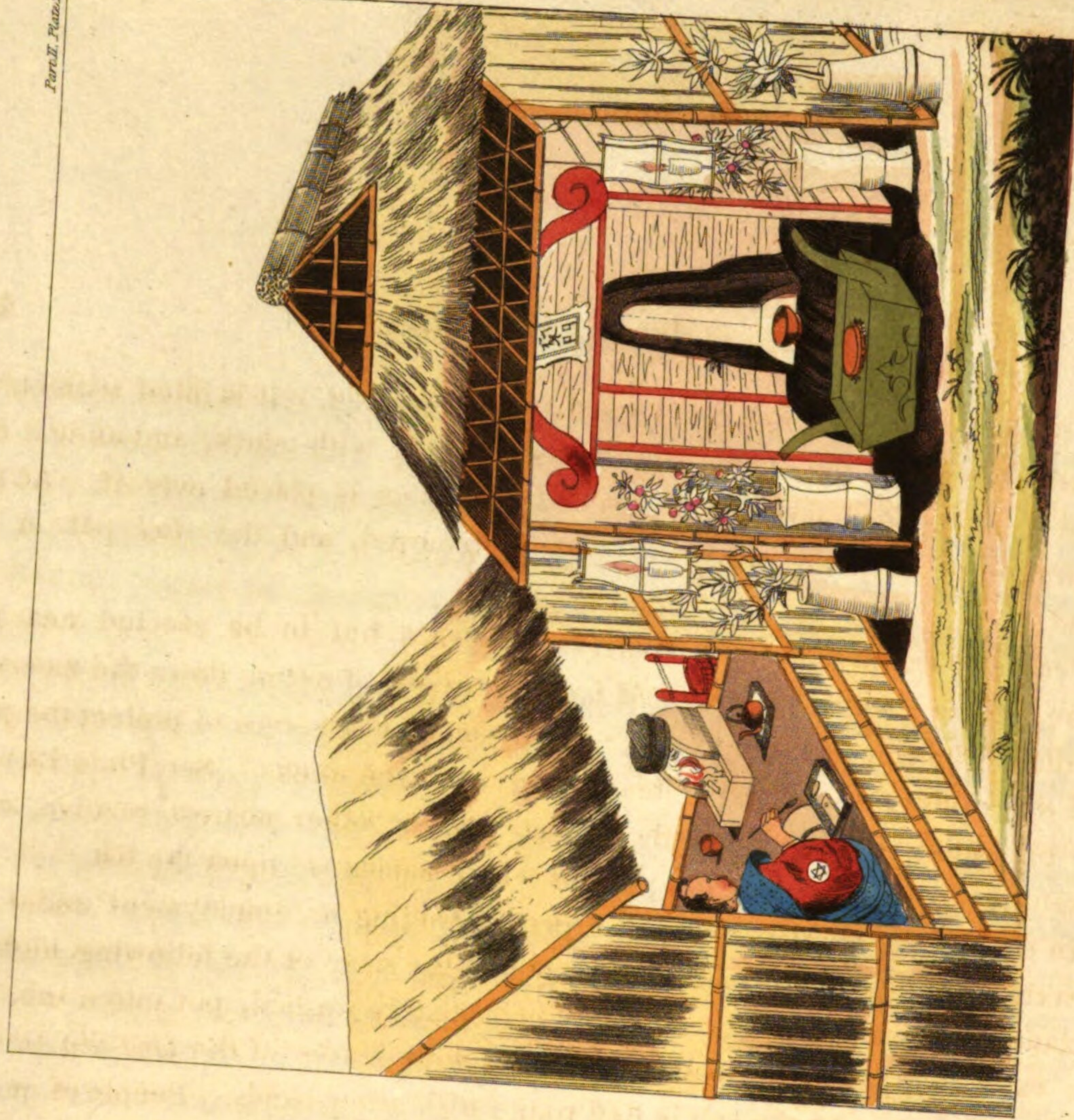








Tomb of the Governor of Nangasaki.



Temporary Hut in which the Quan & the Sisek are exhibited.



urn to the grave, in which it is immediately deposited. It is filled with earth, on which is laid a flat stone; this is also covered with earth, and after it has been well stamped down and levelled, the *quan* is placed over it. At the expiration of forty-nine days the *quan* is removed, and the *sisek* put in its stead.

People of quality and rich tradesmen cause a hut to be erected near the grave, where a servant is stationed for the purpose of noting down the names of all those who come thither to pray: his presence also serves to protect the *quan* and other things from being stolen during the seven weeks. (See Plate 12.) At the expiration of this time, the eldest son, or other nearest relative, calls to return thanks to each of the persons whose names are upon the list.

In case of the sudden death of a person holding an employment under the government, it is not uncommon to bury him the same or the following night in a clandestine manner. The corpse is immediately washed, put into a tub, and the vacancy filled with small bags stuffed with leaves of the *tana-siba* tree; a lid is nailed on, and the tub is tied round with straw-bands. People of quality who adopt this course fill up the space with cinnabar, which prevents putrefaction.

The tub, or coffin, is then put into a *norimon*, which is carried to the temple by servants or hired porters: the sons, relatives, and friends of the deceased, dressed in their ordinary apparel, without *kami-simo*, accompany the body. The procession is lighted by ordinary lanterns. On reaching the temple, the priests read some hymns; the coffin is then carried to the grave, and covered with earth; after which each returns home. When people adopt this kind of interment, which is of so secret a nature that they do not even give notice of it to the government, they must keep their doors open, and live in the usual manner.

The son then sends word to the governor, that his father is so dangerously indisposed as to be incapable of performing the duties of his office, which he begs leave to resign. The governor sends for him, accepts the resignation of the father, and gives his post to the son. In about ten days the latter announces to the governor the death of his father, after which the funeral ceremonies are performed publicly, though the interment took place in the very night of, or that following his decease.



At Nangasaki people are allowed to eat and bathe immediately after the death of one of their relatives: but they abstain from flesh and fish, and eat vegetables alone, for the cooking of which it is lawful to make a fire. One of the relations, or servants, sleeps by the side of the corpse, or in the adjoining room.

Persons of the middling class have not recourse, like the Chinese, to the officers whom they denominate the *goso*, the *zuvin*, the *sisio*, and the *siqua*. They request some relative or intimate friend to provide and order whatever is necessary for the funeral, as flags, flowers, lanterns, the tub, or coffin, the *quan*, the trestles, &c.; or the whole business is committed to a trusty servant. The three latter articles are made by a cooper.

Care is taken to have a greyish *kami-simo* of coarse hempen cloth, without armorial bearings, and called for funerals *mofoukou*; it is worn for fifty days.

The following articles are necessary for funerals:

1. The tub for the body, commonly three Japanese feet high, two and a half in diameter at the top, two feet at the bottom, and made for people of quality of a very thick durable wood: for persons of the inferior classes of ordinary wood. It is called *quan-oke*.
2. The *quan*, or, outer coffin; it is square, oblong, made of thin white planks, with an oblique roof, rising in the form of an arch and pointed at the top. The summit is adorned with a crescent at each extremity. The pannel in front is sculptured with images, flowers, and other ornaments. For the common people this chest is not made of wood, but of a kind of white pasteboard.
3. The *sisek*, or tomb-stone, placed on the grave seven weeks after the interment, when the *quan* is removed.
4. The *kio-katabera*, which will be described hereafter.
5. The *kami-simo*, which will be described hereafter.
6. New towels to wipe the corpse after it has been washed, and before it is dressed in the *kio-katabera*.

For persons of the middling class, two *ifays* of thin white wood are ordered of a cooper. These are sent with the flags to the temple, and carried back



after the requisite inscriptions have been put on them by a priest. One of the *ifays* is used at the funeral, when it is placed before the *quan*; and at the expiration of fifty days it is burned with the latter, or given to beggars.

The other *ifay* is set up in the best apartment in the house of the deceased. Sweetmeats, fruit, and tea, are placed before it; and, morning, noon, and night, victuals are offered to it in small basins on a tray with legs, called *liogou*. Two candles, fixed in candlesticks, burn by it night and day, and a lighted lantern is hung up on each side. The whole household of both sexes, as well masters as servants, pray before it morning and evening. A servant presents the tray with the victuals, each time repeating a short prayer: and this is continued for seven weeks, or forty-nine days.

Every week, reckoning from the day of the death of the deceased, a priest attends, and in the night of that day and the morning of the next, reads hymns for an hour before the *ifay*. He is each time supplied with refreshments, and money is given him to the amount of five or six *maas*: this practice also is continued for seven weeks.

In the third, fourth or fifth week, the son, or nearest surviving kinsman, visits the relatives and friends, and the priest of the temple near which the body has been interred. After the reading of some hymns, they are regaled with *zakki* and several dishes, which must not have either flesh or fish in their composition. This entertainment is called *fozi*.

During these seven weeks, the son goes every day, be the weather what it will, in his *mofouko* to the temple, and says a prayer by the grave. The heaviest rain, or the most violent tempest, cannot prevent the fulfilment of this duty. On these occasions he wears a rush hat, which falls down upon his shoulders, and through which he can see without being seen, that he may not be obliged to salute such acquaintances as he meets. During this time neither he nor his people must be shaved or cut their nails. With the exception of this visit to the temple, he must remain at home with his door fastened, and abstain from flesh and fish.

At the expiration of the seven weeks, he is at liberty to shave and to cut his nails: he then lays aside his mourning, opens the door of his house, and goes in his ordinary dress to inform the government that the time of his mourning is over. He next visits and pays a compliment to each of those who attended the



funeral, and who came to pray at the grave; after which he sends them a *kawa-i*, or small chest of *motsi-gome*, or stewed rice fit for making cakes.

At the end of the seven weeks two other *ifays*, varnished black and superbly gilt, are provided: on the back are written in gold letters the *nengo*, the year, month, and day, of the death of the deceased: this is called *foanmen*. One of these *ifays* is sent to the temple and there kept by the priests; and the other remains at home in the little temple, which every Japanese, from the highest to the lowest, has in his apartment, and before which he says his prayers morning and evening, and burns a lamp. Every month, on the day of the decease of his ancestors, he places before his *ifay*, for fifty, and even for a hundred years, a small table with victuals, sweetmeats, and fruit, and every day sets before the deity of this temple, a basin of boiled rice and another of tea.

One hundred days after the decease of father or mother, the son again invites his relatives, his intimate friends, and the priest who attended on the occasion, and gives them a good entertainment after the reading of a few hymns. This entertainment is likewise called *fozi*: it is repeated a year afterwards, on the anniversary of the decease, and then in the third, seventh, thirteenth, twenty-fifth, thirty-third, fiftieth, hundredth, and one hundred and fiftieth year, on the anniversary of the decease of the first ancestor, and so on as long as the family exists.

To illustrate what I have said above, I shall annex two representations of funerals. The first exhibits the funeral of a civil officer of distinction, according to the manner of the four sects of Siaka. (See Plate 13.) The procession consists of:—

1. The *kiatats*, or trestles, on which the bier is placed on its arrival at the temple.
2. The *meto-day*, with the bundle of straw, to light the road at night. This is carried merely for the sake of form, since lanterns are taken along for the purpose. He is followed by two servants of the deceased. The *kami-simo* of his people exhibits the escutcheon of his arms: for in Japan all servants wear the arms of their master.
3. The *obata*, or great flag, inscribed with the name of Siaka, Amida, or the deity, or with the title of a hymn, for the professors of the doctrine of the *fakesjo* sect.



4. The *rengées*; two flowers of *tratté*, or lotus (*nymphaea nelumbo*) of white paper. This flower is deemed the purest, as not being sullied by the contact of muddy water, which keeps up its freshness without impairing its colour.  
Two servants.
5. The *ko-bata*, four smaller flags, inscribed with moral sentences of ancient times.  
Two servants.
6. The *foro*; in which lighted candles are burned even in broad day.
7. Two servants of the deceased who were always in attendance on him during his life.
8. Two pots with flowers of white paper, the one containing the *rengée*, or flower of the *tratté*, and the other the *kikou-no-fana*, or flower of motherwort.
9. The *sioko*, or box of incense, which is burned by the way. It remains for seven weeks with the two pots of flowers before the sepulchral *ifay*: each of those who come to say their prayers there puts into it a small scented lighted taper, called *sinko*.
10. The bearer of the *ifay*, who is commonly a child.
11. His attendants.
12. A priest with his chaplet: he is represented as silent. If the funeral is performed according to the doctrine of the *Siodosju* sect, and hymns are read by the way, he carries a book in his hand. He serves as a guide to the deceased.
13. A young candidate for the priesthood, having in his hand a small oblong vase, into which the priest throws some incense on his arrival at the temple.
14. The servant of the priest with a box containing the hymn-books.
15. Two servants of the deceased.
16. His second son.
17. The bearers.
18. The *quan*, or bier.
19. The *tengay*, or umbrella.



20. The small board inscribed with the name given to the *quan*, as, transient brilliancy, dull light, or some other symbolical expression.
21. Two servants to clear the road, and to drive away dogs and cats.
22. The *ato-tsougi*, the heir or eldest son.
23. The near relations, who alone are habited in white *kami-simos*.
24. Their attendants.
25. The *geigua*, or surgeon. Persons of this profession do not shave the head.
26. The intimate friends and acquaintance. Those in *kami-simos* are persons holding places under government, and those without them are merchants and tradesmen.
27. The *isja*, or physician. The persons of this profession shave their heads like the priests.
28. The *fari-outsi*, or pricker with the needle. *Fari* signifies needle, *outsu* to strike. It was formerly customary to drive the needle into the flesh with gentle blows of a hammer; and though this operation is now performed with the finger, the expression has been retained.
29. Spectators. Those dressed in *kami-simos* are civil officers; the others are citizens, tradesmen, &c.
30. The *norimon* of the wife, daughter, younger sister, and some other female relative in the descending line. Those in the ascending line never attend the funeral procession, as has been already observed. Their *norimons* are covered with a small piece of white cloth, and their women are dressed in a *siro-moukou*, or white mourning robe, as well as their mistresses, each of whom is attended by a man-servant also.
31. The *norimon* of one of the female friends of the deceased, dressed, as well as her women, in her usual apparel. Accordingly, there is not a white cloth attached to her *norimon*.

Lastly, a number of persons assembled to see the procession.

In the annexed series of engravings, faithfully reduced from the Japanese originals, only two *norimons* have been introduced, though the original represents several following one another.



The other design represents the funeral procession of Foutjeja-Sourouga-nokami, governor of Nangasaki, called, after his death, Mitswoun-in-Siutakf-Fizin-Daykosi, who died on the 10th of *gognats*, in the fourth year of the *Nengo Tenmio*, or the 27th of June, and was interred on the 19th of the same month, or the 6th of July, 1784, near the temple of Zuntoksi. (See Plate 16.)

1. Two servants, each carrying a bundle of dry reeds.
2. The *obata*, or great flag.
- 3 and 4. Four small flags, carried, like the preceding, by *banjos*, or gentlemen to the governor.
5. Two bearers of lanterns.
6. Superior officer of a quarter directing the way.
- 7 and 8. Inferior *banjos*.
- 9 and 10. Subaltern life-guards.
- 11 and 12. Two bearers of lanterns.
- 13, 14, and 15. Subaltern life-guards.
- 16 and 17. Two bearers of lanterns.
18. A superior *banjos*.
- 19 and 20. Two bearers of lanterns.
21. The second secretary.
22. A superior officer of a quarter.
- 23 and 24. Two bearers of lanterns.
- 25 and 26. Superior *banjos*.
- 27 and 28. Two bearers of lanterns.
- 29 and 30. Two superior life-guards, each carrying a vessel for burning incense.
31. Two superior life-guards, each carrying a candlestick in his hand.
32. Two others carrying small tea-cups.
33. (Plate 17). The small case or chest for burning *kalambak*.
34. Two priests of the inferior class.
35. A superior life-guard bearing the *ifay*.
36. Two bearers of lanterns.
37. The high-priest of the temple of Zuntoksi.
38. A *tratté* flower of white paper.



39. Two *fassambakos*, or small travelling trunks, covered with white linen cloth.
40. Two bearers of lanterns.
- 41 and 42. Life-guards of the inferior class.
43. The *quan*, carried by the bearers of the *norimon* of the deceased, all dressed in white.
44. Life-guards of the inferior class.
- 45, 46, and 47. Bearers of the pike, the cane, and the long-handled parasol, who belonged to the retinue of the governor, while living.
48. A *fassambako*.
- 49 and 50. Two grooms.
51. The governor's horse, having the bridle, saddle, and tail covered with white linen.
52. The long-handled sabre.
53. Two inspectors of the procession.
54. The governor's physician.
55. His attendants.
56. His slipper-bearer.
57. (Plate 18). The municipal officers of Nangasaki, the superintendents of commerce, the interpreters of the Dutch and the Chinese, from the chief down to the lowest class, the officers of the treasury, the city officers, the physicians, surgeons, needle-prickers, principal inhabitants and tradesmen. (The multitude of high and low was immense, the governor being universally beloved for his good qualities).
58. The chief secretary, who closes the procession.
59. His attendants.
60. His long-handled parasol.
61. His pike.
62. His slipper-bearer.
63. His *fasami-fako*.
64. His horse.
65. (Plate 19). The *sisek*, or tomb-stone, twelve feet and a half high, Japanese measure.



Part II, Plate 17



Part II, Plate 16



Part II, Plate 14



Part II, Plate 13









66 and 67. Two stone lanterns.

68. The *sioko*, or box for burning incense.

69 and 70. Flower-pots.

71. A small stone table for the offerings.

Here are not seen any *norimons* with women, because a governor on his departure for Nangasaki, is obliged to leave his wife and family at Yedo, as females are not allowed to enter the public offices or government-houses. The governors to make themselves amends for this privation, indulge in an unnatural vice. This detestable practice is followed by all, from the Djogoun to the meanest Japanese. I have often seen youths kept for this depraved purpose : in delicacy of features, gracefulness, and elegance, and in the exquisite taste of their dress, they might vie with the most beautiful women. In most of the principal cities, there are brothels of males as well as females. In consequence of the exclusion of women from the public offices and government houses, many of the principal officers contrive to get out at night to amuse themselves in these brothels ; but they take good care to be disguised in such a manner as not to be known.

Thus much will suffice to give the reader an idea of the manner in which funerals are conducted at Nangasaki. Such of the Japanese as choose rather to conform to the practice of the Chinese, follow the rules laid down in the work which I have mentioned above, and of which I subjoin a translation.



## DESCRIPTION

OF THE

### CEREMONIES PRACTISED IN JAPAN AT FUNERALS.

#### CHAPTER I.

WHEN the master or mistress of a family is attacked by a dangerous disease, when all hope of recovery is past, and the patient's end is evidently approaching, the foul clothes which he or she has on are changed for clean ones. Men are attended by men, and women by women. They inquire the last wishes of the dying person, and commit them to writing, at the same time observing profound silence. As soon as he has breathed his last, all the relatives weep for his death in an attitude of grief. The body is carried to another place and a covering thrown over it. This covering is the ordinary robe, but the skirt is placed over the head, and the sleeves over the feet. The head lies towards the north, but the face is turned to the west. Screens are put round the corpse\*, and a piece of gauze is laid over the face, that the person may not be prevented from breathing and recovering, if contrary to all appearance, he should only be in a lethargy.

The son, or *sosû*, who succeeds his father, in Chinese *mosu*, ought, as well as his wife, children, brothers, and sisters, to manifest his profound affliction in his demeanour and apparel. The hair is commonly left untied, or at least it is very loosely fastened with a hempen cord. He must not wash himself nor

\* This is done to preserve it from cats. It is asserted that if a cat springs upon a corpse, the person revives; that if he be then struck with a broom, he sinks lifeless again; but that if he be struck with any thing else he still continues to live. For this reason it is strictly forbidden to drive away cats with brooms.



take any food for three days ; but, if he cannot endure so long a fast, his friends or acquaintance come to his relief, and supply him with *kan-si*, or steeped rice. It is upon them that this duty devolves, since Confoutsé says in the *Liki*, that it is not lawful to make a fire in the house of the deceased for three days after his death. If there is absolute necessity for a fire it is made elsewhere, and then carried to the door of the house where the body lies. In the night the *sosû* and other relatives sleep on mats near the corpse.

## CHAPTER II.

It is necessary, immediately after death, to appoint four persons for different duties, namely :

1. The *Gozo*. This Chinese word denotes a skilful man, selected from among the relatives or friends to make all the requisite arrangements for the funeral.
2. The *Zuvin*, who receives those who come to pay visits of condolence. When any person of consequence calls, he informs the *sosû*, who, if it be a friend, goes to meet him, and salutes him merely with a polite bow, but without speaking : if not a friend, the *zuvin* receives him.
3. The *Sizio*, whose office it is to note down in a small book whatever is wanting for the funeral, and the presents sent by friends.
4. The *Siqua*, who makes out a statement of the gold and silver coin, the copper *sepikkes*, and likewise of the rice requisite for the funeral.

For these offices persons of known punctuality and prudence are chosen. If the *sosû* were not assisted by these four deputies, he would be disturbed in his meditations by incessant interruptions. If, owing to the excess of his grief, he does not appoint them himself, it is the duty of his friends to deliberate together, and each to assume spontaneously such of these offices for which he is best qualified.



## CHAPTER III.

THE third chapter contains all that relates to the arrangement of the funeral, and to the offerings in honour of deceased relatives, as well as the apparatus and instruments requisite for the occasion, as

1. The external coffin or bier, called *quan*, described in the next chapter.
2. The *sinsu*, a tablet of hard wood, on which is inscribed the name of the deceased, and which serves for a mark of honour. The Chinese and Japanese fix it up in their houses in memory of the death of their parents or relatives. In Japan this tablet is called *ifay*: the description of it is given in Chap. V.
3. The *sisek*, a monument erected over the grave. (See Chap. VI.)
4. The *kosodés*, the upper and under garments, with the upper and under sashes, the first of which is called *wouvei-obi*, and the other *sita-obi*.
5. The *kami-simo*, or complete dress of ceremony; *kami* signifies *above*, *simo*, *below*. The cloak which is without sleeves is called by the Japanese *kata-ginou*, and the breeches, *vakama*.
6. The *tapiés*, linen buskins, or a kind of shoes with thick soles of cotton.
7. The *ukata*, a robe of fine linen; it is put on in coming out of the bath to dry the body. They have two of them, and likewise two towels.
8. The *vekbokin*, a piece of silk, to cover the face of the deceased, twelve Japanese inches square, double, with cotton interposed, and small ribbons at the four corners to tie at the back of the head. The Chinese use for this purpose a black stuff with a red lining. Among the Japanese it is of white silk.
9. The *aksukin*, a piece of white silk doubled, and stuffed with cotton, one foot two inches long, with small ribbons at the four corners: there are two which serve to envelop the hands.
10. *Zuuzi*, or purified cotton, to fill the ears.
11. *Mokjokgou*, or utensils for washing the body, as tubs, buckets, &c.



12. *Falamis*, or mats.
13. *Makous*, or flags of white canvass.
14. The *tankin*, a piece of canvass, five or six *lés* in width, and about ten feet long, which serves for a sheet to cover the corpse, and a description of which will be given hereafter.
15. The *menkin*, nearly of the same size as the *tankin*; it is a coverlet of doubled silk or linen stuffed with cotton.
16. The *sanbouts*. Under this appellation are comprehended three things, namely, lime, sand, and red earth. After they have been sifted and mixed together, water or *zakki* is poured on them. With three hundred *gantings* of lime are mixed one hundred of sand, and one hundred of red earth. This compound is employed together with very finely-powdered charcoal to make a plaster to put over the coffin about two inches thick, in the manner described hereafter.
17. *Tanmats*, or very fine charcoal to cover the grave, round about the *quan*.
18. *Drinko*, aromatic wood, burned as incense.
19. The *kigou*. 20. The *kaivalaque*. The first is a kind of tray or small table of white wood, not varnished or japanned: the other an earthen bowl not varnished for drinking *zakki*. These are for the use of the deceased. After his death no change must be made immediately in regard to him, but he must be supplied every day with a dish of such victuals as he was accustomed to take in his life-time.
21. The *bosia*, a flat dish full of sand, with a small wisp of straw underneath, called by the Japanese *kaja*; it is sprinkled with *zakki*, or some other liquid; and this serves the deceased for a sacrifice of thanksgiving.
22. The *stougé*, or bamboo cane for the *sosû*; he holds it by the small end, while the thick one is next to the ground. Sometimes this cane is made of the wood of the *kiri*-tree.

The *goso* and the *siqua* must take care to have all these things provided beforehand for the funeral.



## CHAPTER IV.

THE *quan*, or external coffin, is made of very smooth blocks of yew, each one foot two inches thick, fastened together at the four corners with pegs of some hard wood, and not with nails. It is made in proportion to the body, so that the legs may be stretched out straight: the breadth is regulated by that of the shoulders: the depth is such that the corpse when laid on the back shall not be compressed; at the end where the head is, it is higher and broader, and towards the feet it becomes gradually narrower and lower. Care is taken that it should not be made either too wide or too narrow, so that the *kosodés*, the *tankin*, and the *menkin*, may go into it with ease. The lid is fastened also with wooden pegs, because iron nails by rusting would rot the wood. The bottom all round is furnished with iron rings, through which are passed ropes, for the purpose of managing the *quan* with greater facility.

The construction of this coffin differs much from that adopted by the Japanese, who will not follow the Chinese fashion in this particular. The general custom of the former, therefore, is to have a round tub, or a high square chest, in which the deceased can be placed on his knees: sometimes this chest is made rather oblong, to hold the body in a half recumbent posture. If such a chest were to be ordered at the death of any relative, it would be made of green unseasoned wood, and not readily take varnish: for this reason, when parents or relations become advanced in years, their children or kinsfolk have the coffin secretly provided, that it may be properly varnished in time. There have been instances of persons living upwards of sixty years after the chest or other apparatus has been prepared for them. It is considered as essential that these arrangements should be made with the utmost secrecy.

Formerly the coffin used to be enclosed in another of thin boards two inches wider, and seven or eight higher than the other, furnished with a lid, but without bottom, and called by the Chinese *quay-kak*, or separation. It was used for packing up the *sanbouts*, as will be seen in Chapter X.

Some persons have double coffins made, and fill up the space between the outer and the inner with melted rosin: the outer coffin is called *quak*. The ancients



held it to be useless; but without it the rosin cannot be poured about the other. Yet, as the *sanbouts*, after it has been for a long series of years under ground, acquires the hardness of stone, there is no occasion for rosin, and the outer coffin also may be dispensed with. The opulent may have both these articles, while the poorer classes can very well shift without them.

## CHAPTER V.

THE *sinsu*, or *ifay*, was in use among the ancients. A mere description cannot convey a just idea of the fashion in which it is made. For this purpose ocular inspection is absolutely necessary. At Meako there are dealers, who keep stocks of them for sale. The following description will be useful to those who live at a distance from the capital and wish to have *ifays* made.

It is one foot two inches high, three inches broad, and an inch and one-fifth thick, Chinese measure, called in Japan *zinsiak*. It grows gradually narrower to the top, where it terminates in a circle. An inch below the place where the circle commences, it is sawed to the depth of four-tenths of an inch, a little obliquely towards the top, which the Chinese call *gan*, and the Japanese *otogay*, or jaw. From the depth of this notch the *ifay* is sawed in a right line to the bottom, and thus divided into two pieces; one of these pieces, having the circle at top, is four-fifths, and the other two-fifths, of an inch thick: the latter serves for the front, and is rubbed externally with white lead. In the thickest or hinder piece is made a small channel, an inch broad and two-fifths of an inch deep, the length being in proportion to that of the inscription to be put on it. This channel the Chinese term *kan-tju*, which signifies, hollowed out in the middle. On each side of the hinder piece, in the middle of its thickness, or two-fifths of an inch from the edge, is bored a small round hole for the admission of the air, and also for the admission of the soul of the deceased; after which these two pieces are again joined together and inserted in a pedestal, four inches square, one and a half high, and hollowed to half its depth, according to the measure of the *ifay*. The Chinese call this pedestal



*fou*; it is made of chesnut-tree wood; but for want of that, other wood may be used.

Besides the *ifay*, a double case must be prepared to put it in. The Chinese call the inner *zakay*, the outer *fok*. Application must be made to a scholar to furnish the inscription; the books which treat of that subject must be attentively read, and there will be found drawings of every thing relating to it.

As there is a great difference between the manner of writing the name of the deceased on the *founmen*, and that of writing it on the *kan-tju*, or channel of the *ifay*, it is requisite to be thoroughly conversant with that matter. When the funeral procession sets out from the house of the deceased, one of the principal members of the family carries the *ifay* to the grave; the inscription is put on it during the interment; it is taken out of the *fok* and placed on a table. For this operation there must be a celebrated writer, pure water, a new pencil, and fresh-made ink.

As soon as the inscription is finished, the *sosü* falls down before the *ifay*, and bows his head thrice to the ground, at the same time burning some kind of fragrant wood in a small censer: in a very low tone he entreats the soul of the deceased to be pleased to pass into the *ifay*, which is then shut up again in the case and carried back to the house. Sometimes the inscription is previously written on it at home, and it is thus carried to the grave, which is considered more decorous.

## CHAPTER VI.

THE *sisek*, or tomb-stone, is formed of two slabs, two inches thick, of oblong form, of equal dimensions, proportionate to the length of the inscription, perfectly smooth, laid close to one another, and kept in that position by two strong iron cramps. On the inner surface of one of the stones are engraved the names of the deceased, the place of his birth and residence, and any other circumstance that it may be thought fit to record. It is in general a learned moralist who furnishes the characters for the inscription.



The corpse being interred, the *sisek* is erected over the grave; it is sunk for the purpose to the depth of three feet in the ground, and kept steady by means of gravel, stones, and burnt tiles thrown round it. This stone, placed over the grave, and on which are inscribed particulars of the life of the deceased, is called *fi* both by the Chinese and Japanese.

The *sisek* cannot be dispensed with. In case it should not be ready, it must nevertheless be placed at some future time on the grave. All things here below being very uncertain, if it should happen that the place of sepulture be destroyed, and uncovered after a long series of years, in laying the foundations of a town, or mansion, or in digging a canal, a pond, or a well, then the inspection of the *sisek* will make known the country, ancestors, and family of the deceased. In such case the coffin must be decently interred elsewhere, and the *sisek* erected afresh over the grave. This obligation imposed on posterity to erect anew the *siseks* of their forefathers, must convey a high idea of the extreme love and respect of the ancient Japanese for their progenitors.

## CHAPTER VII.

If the deceased expires in the morning, the corpse is washed and cleaned in the evening; if he dies in the evening, that operation is deferred till the next morning. The water used for this purpose is not warmed by the usual fire; a new fire-place being constructed on some spot of ground belonging to the house, known for cleanliness and purity. The washing of the body is performed in the hall, by the most trusty of the servants, and him to whom the deceased was most attached, a tent being spread over it. The front of the corpse is first washed, and then the back; each part being carefully wiped with a towel, and afterwards with the *tikatas*, or bathing-gowns. The *sosû*, his wife and children, sit, overwhelmed with grief, outside the tent.

If the family profess the doctrine of the Sintos, the whole apparatus employed by the deceased to arrange his hair is carefully cleaned and used for his toilet: the nails of his fingers and toes are cut; the clothes which he wore previously to and during his illness, as well as the coverlet of his bed, are tied



up in a bundle : a rug is then carried to the place of washing ; over this is thrown the *tankin*, and the corpse, after being washed, is laid upon it. The body is dressed, according to the season, in two or three *kosodés* : in summer, merely a *katabera*, or robe of thin hempen stuff, such as is used in very hot weather, is taken ; the *sita-obi*, a kind of under sash, the *woewa-obi*, or upper sash, the *zunzi*, the *vekbokin*, the *aksukin*, the *tapies*, the *fakama*, and the *kata-genou*, all which garments have been described in Chapter III.

On the death of a female, the corpse is dressed in her best clothes, but the robes of both sexes are folded the left side underneath and the right above, the contrary way to that practised by persons in their life-time. Thus too the sashes and ribbons are not tied in a bow, but strongly fastened with two knots, to indicate that they are never more to be loosed. Then the body is covered on both sides by the *tan-kin*, but also contrariwise to the fashion customary during life. It is then carried on the mat into the middle of the hall, with the head turned towards the south. There a small tray covered with victuals is offered to the deceased, and his death is deplored with a mournful countenance. Care is taken not to use the dining apparatus of the deceased, either gilt, silvered, varnished, or decorated in any manner whatever.

#### CHAPTER VIII.

IN putting the body into the coffin, the following points must be observed :— The deceased being laid upon his back in the *tankin*, the arms, legs, and other parts are so completely wrapped up, that the whole forms but one uniform surface. The two sides of the *tankin* are turned upward in the manner that is customary for the dead ; the upper and lower part meeting across the abdomen ; a piece of hempen cloth, a *lé*, or a foot, broad, is then torn into three bandages, with which the *tankin* is fastened over the corpse in five places.

The coffin is then brought, and over it is spread the *menkin*, which, owing to its breadth, hangs down on each side. All those who bear a part in this



ceremony, must first wash their hands clean: they then put in the body in the proper position, and fill all the vacancy with *kosodés*, or wearing apparel.

If, agreeably to the doctrine of Siaka, they cut off the hair of the deceased, they place it in the four corners of the coffin, together with the parings of his nails. They then turn up the *menkin*, first over the feet, then the head, next on the left side, and lastly on the right, so that the corpse is completely enveloped in it. Over this they lay a great quantity of wearing apparel—a practice which is considered as the height of luxury.

The garments used to fill up the coffin are given by the family: some are thickly wadded, others slightly, and others again are of single calico. They give also robes unlined or lined, without wadding, each according to his circumstances or his pleasure.

Persons of the inferior class, who have not garments to spare, substitute to them pieces of silk, linen, and cotton; and the common people, the best clothes worn by the deceased in his life-time, hempen stuff, and paper.

The contents of the coffin being made perfectly smooth, the lid is put on; after which an offering is made of *zakki*, tea, and sweetmeats, with doleful lamentations and expressions of sorrow.

The body is not deposited in the coffin till the expiration of twice twenty-four hours. Siba Onko, an esteemed Chinese author, insists that people should wait three days, because, if the deceased does not revive in that time, he will never recover: this is accordingly done at present. It very rarely happens, that a person apparently dead, proves to be only in a lethargy: nevertheless it is customary for people to keep talking a certain time longer to their relatives before they put them into the coffin. To talk in this manner before the body has quite lost its natural heat, would indicate great hardness of heart, and be in some measure a rebellion against nature.

#### CHAPTER IX.

BEFORE the procession quits the house of the deceased, the *sosû* steps up to the coffin, and in a low tone, and an attitude of grief, acquaints the deceased,



that he is about to be conveyed to the grave. The *quan* is then carried to the *ifays* of his ancestors. Here the family and friends take leave of the deceased; the *quan* is placed on a mat in the middle of the apartment; and in their presence it is carried out of the house.

The *sosu*, dressed in mourning, and holding the *stougé*, or cane, in his hand, walks, as well as his younger brothers, on the left of the coffin: but after the interment they all return in *norimons*, or *kangos*. The relatives follow the coffin; after them come the friends of the deceased, who sometimes go on before and wait at the grave, which is considered as more decorous. The *sosu's* mother and wife, and the other females, walk on the right side of the coffin; and women of quality follow the men in *norimons*, or *kangos*. The same order is observed by those of inferior rank; if any obstacle prevents them from walking, their women servants go on foot in their stead. All those who attend the procession manifest grief in their looks and demeanour.

## CHAPTER X.

If the body is to be buried on a hill, in a wood or in an orchard, a suitable place is first chosen; if such an one cannot be immediately found, it is interred, *ad interim*, in a cemetery, whence it is afterwards removed to a better situation. But, if it is intended from the first to be buried in the cemetery, it is not subsequently removed to any other place. The grave must not be dug in the remote recesses of the mountains, for fear of rapacious animals, which would profane this last asylum of death for the purpose of appeasing their hunger.

When a suitable situation has been fixed upon, a member of the family carefully washes and purifies himself, and repairs to the place. On the right of the spot chosen for the grave, he presents an offering of victuals, burns incense in a small vessel, and, in a respectful prayer, acquaints *Dozin*, the god of the earth, with his intention of making a grave there, imploring him to preserve it for many years from all calamity.



He then falls to work and digs a square hole, two feet deep, then another of the same depth, but a foot less in diameter, and then a third, a foot less than the second. Thus the first hole, gradually narrowing, is six feet deep, and has three steps of two feet each; the fourth, or last square, must be three inches deeper than the height of the *quaykak*. In this manner the earth can be easily thrown out, and these three steps are useful for placing the coffin properly, and for introducing the *tanmats* and *sanbouts*.

If the soil is wet, the grave is not dug deep; the bottom of it is covered with a bed of *tanmats*, three inches deep; the *quaykak* is placed upon it, over it is poured the *sanbouts* to the depth of five inches, and this is wetted with water and *zakki*. After well stamping it down with a rammer, it is covered with very thin boards, and at the same time the vacancy of three inches between this case and the side of the grave is filled with *tanmats*, which is closely rammed in; and in this manner the grave is prepared.

When the whole is finished, and the *quaykak* properly placed, the *quan* is put into it: the space between the two is filled up with *sanbouts*, which is rammed down hard: the same is done over the lid of the *quan*, to the level of the edge of the *quaykak*, the lid of which is then nailed on, and covered to the depth of five or six inches with *tanmats*. Earth is afterwards thrown over to the depth of two feet; on this is erected the *sisek*, or tomb-stone, round which more earth is thrown and levelled: thus the base of the *sisek* is buried about three feet in the ground. The *quan* is so placed, that the head points to the north, and the feet to the south, which is the front of the grave; but in case of want of room these two points need not be strictly observed.

## CHAPTER XI.

THE eleventh chapter contains a description of the offerings to be made to the deceased.

As soon as the *sosû* and the relatives have returned from the grave to the house of the deceased, they wash and purify the whole body. The *ifay* is then placed on a small table in the best apartment, and before it they set



a very small table, at the same time uttering a few words. The Chinese call this offering *geasay*. Meanwhile one of the company, seated on the right of the *sosû*, recites a fervent prayer to the deceased—a practice customary in offerings on mournful occasions, but on joyful ones the person takes his place on the left of the eldest son.

When the funeral is over before noon, the *geasay* takes place in the afternoon: if the funeral is in the afternoon, the *geasay* is made in the evening; but if the corpse is not interred till night, this offering is deferred till the next morning. The Chinese call it *siogou*, which signifies the first offering. The next day victuals are again set before the *ifay*; this is called the *saygou*, or second offering. The same thing is done the day after; and this is called *sangou*, or third offering; but all of them are comprehended in the term *geasay*.

After this there are set before the *ifay* for fifty days, morning and evening, some victuals on a small table, and in the night a little vase in which incense is burned: tea and sweetmeats are likewise placed before it. The victuals are cooked with less care than those used for the *geasay*, only they are made somewhat better on the first day of every month, when the morning offering must be left till evening, and the evening offering till morning. In summer it is taken away sooner, because the victuals spoil more speedily than in cold weather: but sweetmeats, and other articles, which keep better are left longer than cooked dishes.

After proceeding in this manner for fifty days, there is made another great offering, called in Chinese and Japanese, *zûkok-no-matsouri*, but which is commonly termed, at Nangasaki, *fika-nitje*, which signifies the celebration of the hundredth day, and is derived from a practice of the ancient Chinese, who were accustomed to keep the corpse in the house about three months, or one hundred days, after which they held this festival, and deposited the body in the grave; hence this offering is made on the hundredth day after the decease of relatives. The method of proceeding is the same as at the *geasay*, with this difference, that the person who reads the prayer sits on the left of the *sosû*, since it is considered as the first fortunate or lucky offering, one hundred days having elapsed since the death of the person for whom it is made.



## CHAPTER XII.

THE manner of erecting a tomb-stone, according to the custom of China, is as follows:—A small oblong heap of earth, called in Japan *tsouka*, is thrown up: the front, towards the south, is about four feet, of the Chinese measure *ziuisiak*; but, according to the present Japanese measure, rather more than two feet five inches and a half high. In the direction from south to north it becomes gradually lower and narrower, and at the northernmost extremity it is narrowest above, but rather wider below. Every one is at liberty to make it as large as he pleases, and to follow the custom of the place where he lives. The width at the bottom serves to prevent the falling down of the earth, and the narrowness at top to hinder people from walking over the grave. In the middle of the south-side or front, is erected the *sisek*, which is four feet long, one broad, eight inches high, and terminates in a point at the top.

On the front of this stone are engraved the name and condition of the deceased. If the inscription is so long as to require a great number of characters, they begin on the left, and run all round the stone. The *sisek* is placed on a pedestal, and the hillock is surrounded with pointed stakes, entwined at top and bottom with cross branches, to prevent their being pulled up. In front of this fence a small gate is made for admittance.

Such is the mode of constructing the grave, according to the custom of the Chinese. Those who do not choose to imitate them follow the practice common in Japan.

## CHAPTER XIII.

ON the death of a relation, the survivors subsist for three years on the same kind of food, namely, pulse and all the productions of the garden generally; but no fowl, flesh or fish, or any thing that has had life. It is not only



necessary to keep the heart and body pure, but to be very abstemious in living. From the commencement of mourning, people must not, according to what has been said in the first Chapter, eat any thing during the first three days after the decease of father or mother; on the fourth day, they may take a little *cansy*, or decoction of rice, or some rice boiled soft; and from that time a handful of rice only, as the quantity which suffices to appease hunger, must be boiled morning and evening, for each person, without any other mixture than that of a little salt. At the expiration of fifty days, they may eat as much rice as usual.

It was formerly the custom in China to eat nothing but rice boiled soft for ninety days. At present the people of that country follow the practice of the Japanese, eating boiled rice as usual, with pulse and other vegetables, even before the expiration of the fifty days; because they are often obliged before that time to take long journeys, which they could not perform if they ate steeped rice only; they, therefore, add to this rice pulse and vegetables, but must not take any other nourishment; nor even that in greater quantity than is necessary for appeasing hunger: when thirsty, they drink as much tea as they please. The use of other food is allowed at the expiration of twelve months; but for three years they must abstain from flesh, fish, and *zakki*.

An exception, however, is made in favour of the sick, invalids, weakly persons, and those past fifty years of age: such are permitted to take flesh, fish, and *zakki*, if they are not strong enough to subsist on the prescribed diet. Persons of a weakly constitution may have fish or fowl broth, but the aged and sick are excepted.

Such is the manner in which mourning is observed by the Chinese. Among the Japanese it is fixed at fifty days, during which people abstain from shaving themselves, and keep at home with the door shut.

If the *sosû* is in another province at the death of one of his relations, and the intelligence is communicated to him by one of the family, either by letter or by messenger, he deploras the loss of the deceased, inquires of the messenger the cause of his death, how he was attended, the name of his surgeon, physician, &c. He then returns home without the least ostentation in his appearance or apparel: he travels in haste, but not at night, to avoid danger and trouble: he must above all take care that no accident retards his progress.



If this journey, whether by land or sea, lasts six, or even more, days, he must take no food whatever, as has been observed, in the first three.

If he does not arrive till after the funeral, he must, according to an ancient Chinese custom, repair immediately to the grave. At present he must first go home, and sit down with his family in their ordinary apartment, and there deplore the loss of the deceased with a sorrowful look; after which he repairs to the grave. This mode of proceeding is considered as most decorous.

#### CHAPTER XIV.

SHOULD the *sosû*, however, be in the service of a master, and thereby prevented from returning, he must put on mourning at the place where he happens to be. In the best apartment of the house he places within the *toko*, (see Plate 7, to the *Description of Marriage Ceremonies*), two small tables, and on one of them a little box of odoriferous wood, likewise a candlestick with a lighted candle, on the other a small censer and incense, with which, morning and evening, he pays homage to the celestial and terrestrial gods, that, in consideration of his humble devotion, they may be the more propitious to the deceased.

Such is the practice of the Chinese. In Japan, according to the genuine doctrine of the Sintos, it is not lawful in an ordinary year of three hundred and fifty-four days, or in an embolismic year of three hundred and eighty-four, to pray to any of the deities of heaven or earth, of water or fire, of the mountains or the rivers, nor even to any of the ecclesiastics or laymen, who after death have been classed among the saints, such as Fatsman-sama, Osin-ten-o-sama, Gongin-sama, Tensin or Kans-josjo-sama, or any other, since this requires perfect purity, and during that period persons are deemed impure.

If a person happens to be in another province at the death of a relative, and has neither brother, son, nor any kinsman to make offerings to the deceased, he must daily offer to him a small table with victuals, and other articles in the inn or house in which he resides, and do his utmost to pay him in every point the suitable respect. If women are in another province on such occasions, they have no need to return.



## CHAPTER XV.

If a father, travelling with his son to another province, happens to die there, the son must strictly observe all the ceremonies detailed in the first and other chapters, place the body in a coffin, cause it to be carried home, and follow it on foot.

But if the son be at home at the death of one of his parents in a distant place, he repairs thither immediately, without the least ostentation in his exterior or in his apparel, and carries the corpse back in a coffin. The opulent use for this purpose a double chest, and fill the space between the two with melted rosin: if this precaution were neglected, the effluvia would penetrate through the chest, which would be an extreme disgrace to the son. To prevent this inconvenience, the son remains some days at the place where his relative expired, that the case may be duly prepared.

The day before his departure, he sets a small censer, a lighted candle, a kind of pulse, resembling peas, sweetmeats, tea, *zakki*, and other victuals, on a table before the coffin, and acquaints the soul of the deceased with his intention, in these terms:—"To-morrow, at this hour, I shall set out with thy coffin for thy province, and follow it on foot."

On leaving this place the son walks on the left of the coffin for a league. If the place of decease is too far distant from that to which the corpse is to be conveyed, the son, after thus going a league on foot, may use a horse, a *norimon*, or a *kango*, which is not allowable if the distance is not great. The morning and evening sacrifice is prepared every day, if possible, in the inn where he stops, and set before the coffin.

When he approaches his own province, he informs his family, by letter or by a messenger, of the day and hour at which he expects to arrive: his relatives then go two leagues to meet him. If they are in easy circumstances, they cause a neat new house to be erected in haste to receive the coffin; if not, they hire the house of a farmer for this purpose. Here they stop and offer incense, lighted candles, tea, and sweetmeats. As soon as all the relatives



are assembled at this place, they sit down before the coffin and weep for the loss of the deceased.

If the person resides at or near the palace or mansion of his lord, he cannot, out of respect for him, have the coffin carried home: it must be carried straightway to the grave which is to enclose it for ever; and in this case every requisite for the funeral must be previously provided.

Some Chinese resident in another country made a practice of preserving corpses with salt and *zakki*, to prevent putrefaction. The Japanese consider this method as indecent, and believe that it was invented in China, for the purpose of conveying the heads of enemies, or criminals, to great distances untainted.

Other Chinese, when in foreign countries, burned the body, and, after reducing it to ashes, carried away the teeth and the few bones that remained, for interment; which might be done without much trouble to a considerable distance. Siba Onko says, that if a corpse cannot be carried to the country of the deceased, it is better to inter it at the place where he died than to preserve it with salt and *zakki*, or to consign it to the flames.

## CHAPTER XVI.

This chapter states the time fixed for mourning, according to the precepts of the Chinese.

Mourning is worn, for a father, mother, uncle, aunt, brother, sister, wife, children of the eldest son, cousin, male or female, grandchildren, and for a mother repudiated by the father and expelled from his house, for thirteen months. The garments are of white undyed hempen stuff. The Chinese and the Japanese call this period of mourning *boukou*, which signifies *clothing*.

In the deepest mourning, the Japanese wear white garments only fifty days for their parents, and a shorter time for persons less closely allied to them; but they must not wear clothes of a red or any other glaring colour, or any ornament for thirteen months: neither may they enter the temples of the Sintos during that period.



The Chinese were formerly accustomed, agreeably to an ancient precept, to keep corpses in their houses for three months, or from ninety to one hundred days, abstaining, it is said, during that time from *zakki* and animal food: hence at present they eat neither flesh nor fish for fifty, sixty, seventy, eighty, or ninety days, according to the degree of kindred of the deceased.

For a step-father, or the man who marries a person's mother, he wears mourning nine months, abstaining from flesh and fish as long as he pleases.

For his great uncle, or the great uncle or great aunt of his brother's wife, the children of his sister, the brother of his step-father, the children of his cousin, his father-in-law, and the uncle and aunt by the mother's side, he wears mourning five months, and eats neither flesh nor fish for three days.

For a nephew by the mother's side and the children of a nephew, father-in-law and mother-in-law by the husband's side, a daughter by a husband's former wife, and the children and grand-children of such a daughter, people wear mourning three months, and abstain from flesh and fish three days.

The mourning of a wife for a husband lasts three years; the same formalities are observed on such an occasion as at the death of a father or mother.

For children from the age of eight to eleven years, parents wear mourning five months; from twelve to fifteen, seven months; and from sixteen to nineteen, nine months.

For children under the age of eight years, mourning is worn thirteen days.

The work intituled *Kary*, gives circumstantial particulars of the mourning of the Chinese.

Among the Japanese the following rules are fixed for mourning:

When a person has the misfortune to lose his father or mother, he keeps *boukou* for thirteen months, and *imi*, or *ala-imi* for fifty days; which signifies, that during that time he remains at home, dressed in mourning, with the door shut, without shaving and abstaining from fish, flesh, and *zakki*.

For a step-father or step-mother, he keeps *boukou* one hundred and fifty days, and *ala-imi* thirty days; and the same for a grandfather and grandmother: but if he succeeds to the post of his step-father he wears mourning as for one of his parents. The term step-father, here denotes him by whom a person has been adopted, or his adoptive father.



For a father-in-law and mother-in-law, he keeps *boukou* thirty days, and *ala-imi* ten.

A wife keeps *boukou* for her husband thirteen months, and *ala-imi* thirty days.

A husband keeps *boukou* for his wife ninety days, and *ala-imi* twenty days; a wife does the same for her father-in-law and mother-in-law, and parents for their eldest son.

For younger children parents keep *boukou* thirty days, and *ala-imi* ten.

For an uncle by father or mother's side the *boukou* lasts one hundred and fifty days, and the *ala-imi* thirty.

For an eldest brother or an uncle, the *boukou* is for ninety days, and the *ala-imi* twenty:—the same for an aunt on the father's side.

For an elder brother, or an elder sister, the *boukou* lasts ninety days, the *ala-imi* twenty,—the same for a great-grandfather or great-grandmother.

For a great great-grandfather or a great-great grandmother, the *boukou* lasts thirty, and the *ala-imi* ten days,—the same for an aunt on the mother's side.

Thirty days *boukou* and ten days *ala-imi* are kept for the eldest grand-child, and seven days *boukou* and three days *ala-imi* for the others—the same for a cousin of either sex, and their children.

For a brother-in-law or sister-in-law the *boukou* is thirty days, and the *ala-imi* ten days.

For children, under the age of seven years, there is neither *boukou* nor *ala-imi*.

Gentlemen and great dignitaries must wear mourning for the Djogoun; the other officers, civil and military, must wear mourning for their princes, and whoever derives his subsistence or income from a grandee, must wear mourning for him fifty days as strictly as for a father. The same must also be done for a preceptor; since a pupil is thought to owe his fortune to the education which has been given him; but the time for such mourning is longer or shorter, according to the greater or less degree of affection that he feels for his master.



## FUNERAL FESTIVALS

OF THE

### JAPANESE;

CONTAINING A DESCRIPTION OF THE SACRIFICES FOR THE SOULS OF THE DEAD, ACCORDING TO THE CUSTOM OF CHINA.

#### CHAPTER I.

AFTER wearing mourning for father or mother for three years, a person must afterwards make an offering in honour of them four times a year, or once in each season. The Chinese call it *zisay*, which is synonymous with *the season offering*.

When people keep the *ifays* of their ancestors in the front room or in the side room, called by the Chinese *zido*, and by the Japanese *bouts-san*, and add to them that of the last deceased member of the family, they make an offering for all at once, choosing for this purpose the second, fifth, eighth, and eleventh month.

The day for the offering is fixed in the following manner:—

The *sosû* consults the soul of the deceased on this subject a month beforehand: to this end he seats himself before the *ifay*, burns some incense in a small vessel, and informs him of his intention to present to him an offering on such a day in the following month, which he trusts will have his approbation, adding, that otherwise he will fix upon another day. He then takes two *famagouri* shells, which shut exactly one upon another, and drops them from a certain height on a small table; if they lie one with the concavity, the other with the convexity upward, in the manner which they naturally do when shut (which is considered as a symbol of union between heaven and earth), it is



a favourable sign, and shows that the soul of the deceased approves the day mentioned; but if both fall the same way, it is considered as a sinister omen, and a proof of disapprobation, in consequence of which another day is chosen for the offering.

In this manner it is necessary to consult the soul of the deceased: but if a person has no success at the beginning, or in the first ten days of the month, he takes one of the ten days in the middle or at the end, which is shown to be approved by the manner in which the shells lie upon the table.

In case people do not think fit to consult the soul of the deceased, they take the fifteenth, or the middle day of the second, fifth, eighth, and eleventh month, for the offering; first burning some incense before the *ifay*, and addressing the soul of the deceased in these words:—"On the fifteenth of next month, I will make a thanksgiving offering to thee." If persons in the employ of others are prevented by their masters' business from communicating their intention a month beforehand, it is sufficient if they give notice of it two or three days before the sacrifice.

## CHAPTER II.

DURING the three days preceding this offering, the *sosû* must not quit the house, unless obliged to go abroad by the business of his lord or employer; for the house must first be thoroughly cleaned; he must keep quietly in his usual apartment, put on a clean change of clothes, have no communication with his wife, abstain from fish, flesh, and the five highly seasoning plants, eschalots, onions, garlic, horse-radish, and long pepper: the Chinese call them *gosin*, or *the five tastes that set the teeth on edge*. It is not lawful, during this time, to play on any musical instruments, or to cause them to be played upon; to visit sick persons; to pay compliments of condolence; or to pollute one's self with such like impurities. This external purification is termed in Chinese *sanzay*.

The internal purification must be in the heart: from which every impure desire, propensity, and recollection, every passion, as anger, sorrow, joy, &c.,



must be banished. A person must be on his guard, during these three days, against all affections of the soul: this internal purification the Chinese call *fi-zay*. During this time, his mind must constantly dwell on the way in which his parents lived, and on the benefits received from them, and he must remember both with feelings of profound gratitude for the affection which they showed him.

These two purifications are denominated in Chinese *saykay*.

In building a house, it is necessary to provide a separate apartment for the *ifays*, which must be carefully finished; and, in furnishing it, whatever is requisite for the offerings must be first purchased. A wedding, or the birth of a child, is celebrated with sacrifices to the ancestors of the family; promotion to a higher office and all joyful occasions are likewise motives for offerings, whereby children express their gratitude and affection to their deceased parents for the benefits which they have received from them.

### CHAPTER III.

WHEN the day of sacrifice approaches, the requisite utensils must be arranged in due order; such as are wanting must be borrowed of friends; or the family must use its ordinary utensils after they have been well cleaned, which is preferable to borrowing.

Fish, fowl, sweetmeats, pulse resembling peas, and such other vegetables as are most forward in the different seasons, are used for the offering; and people must take pains to procure for their parents all such dishes as they liked best when living. These articles are cooked with as much care as they themselves used to prepare them for extraordinary occasions, and entertainments which they gave to their friends.

Were a person to conform to the customs of the Chinese, he must observe an infinite number of ceremonies which, in the opinion of a Japanese, may be dispensed with. He follows only such of these practices as give little trouble, and rejects the rest, as well as the flesh of wild and domestic animals: he therefore cooks the dinner in the manner usual for the living.

The articles requisite for offerings are as follows:—



1. A small table for the *ifay* ;
2. A larger table for the small censer, and for the little box of incense, with the things belonging to them.
3. Some *bosias*, flat bowls, already described ; there must be as many of them as there are *ifays* ;
4. Two candlesticks ;
5. A *sinkvan*, or small board, about a foot long, and five inches broad, on which the prayer is written ;
6. Two skreens ;
7. A basin and towel for washing hands ;
8. Three dinner trays, or small tables, with terrines, dishes, plates, bowls, and sticks ;
9. A small table of white or varnished wood, for the *kawarakés*, or *zakki* bowls ;
10. Some *kawarakés*, of which mention has been already made in the *Description of the Marriage Ceremonies* ;
11. Some varnished *kawarakés* ;
12. A bowl, called by the Chinese *tetsuki*, by the Japanese *sitami*, into which the drink for the offering is poured ;
13. One or two *sousous*, or small *zakki* pots. (See the *Description of the Marriage Ceremonies*.)
14. The apparatus for making tea, and some other trifling articles.

## CHAPTER IV.

THE day preceding the sacrifice, the house must be carefully cleaned. A small table is set out in the best room, or any other apartment in which the *ifay* is to be placed : if there are several *ifays*, and the space is small, the ordinary mats are covered with double or thick mats, and upon these are put the small tables with the *ifays*, according to the degrees of relationship : each of the deceased having a separate table, *ifay* and *bosia*.



Before these small tables is set a larger, with a censer in the middle and a candlestick on each side.

In the contiguous apartment there is a closet, in which are kept all the articles requisite for the sacrifices; the whole covered with a white cloth, to protect them from dust and dirt.

There are also two basins, one for washing hands, the other for cleaning the things used for the sacrifice. This business belongs exclusively to the *sosu* and his wife; and they are even obliged to clean the kettles and other culinary utensils.

The *sosu* procures a complete suit of new clothes, breeches, a sash, a mantle, a robe of ceremony, and *tapiés*, or buskins.

All these articles are indispensably requisite for the performance of the sacrifice with due decorum.

## CHAPTER V.

ON the day of the sacrifice, the *sosu* takes two of his cleverest servants to assist him, and another to recite the prayer. The first are called in Chinese *sitsouzi*; the latter *siuk*: but whatever else is requisite for the sacrifice should be done by himself and his wife, unless she have then upon her one of those periodical infirmities during which women in the East are accounted impure.

There must likewise be two other persons thoroughly conversant in all that relates to the ceremonies of the sacrifice, for the purpose of instructing the *sosu*. If he is still but young, he consults them on every point, that he may perform his part with strict exactness, which he could not do without their assistance.

## CHAPTER VI.

THE victuals should be dressed with all possible cleanliness. A person would not show the deceased that respect which he ought, if he were to set before



them a profusion of refreshments; for this reason it is better to offer a less quantity, but to cook them with the utmost attention.

On the first little table are set a bowl of rice, other bowls containing soup, and three sorts of meat.

On the second there are a bowl with soup, and bowls with two kinds of meat, and the same on the third.

It was formerly requisite to have seven kinds of dishes on the first, five on the second, and three on the third. A moralist of Meako has been since consulted, and agreeably to his advice the ceremonial has been fixed in the manner described above, which has been for many years universally adopted.

In winter the dishes soon grow cold, and for this reason they must be served up very hot. In summer they soon spoil from the heat, and on this account the *sosû* and his wife must rise at midnight and cook them: and, they are not allowed to take any refreshment themselves till the dishes are placed before the *ifays*. If the victuals were to be touched by dogs, cats, rats, or other animals, they must be thrown away, and others prepared: and the accident would be imputed to their idleness and inattention.

As, in ancient times, princes were accustomed to cook the victuals with their own hands, persons of inferior rank are still obliged to do so: for, to have recourse to the assistance of strangers would be the most flagrant proof of disrespect to the manes of parents and ancestors.

If a person rises at *né-no-toki*, or *kokenots*, which is nine o'clock with the Japanese, but twelve at night with us, he must wash his whole body and change his clothes at *ousi-no-toki* or *jaats*, two o'clock in the morning. The offering commences at *fora-no-toki*, or *nanats*, one o'clock with them, and four with us. On this occasion they abstain from flesh and fowl, but take any other ordinary refreshments.

## CHAPTER VII.

In the offerings eighteen things, hereafter described, with their Chinese names, are to be observed.



1. The *sosû* goes with his wife into the apartment of the *ifays*, takes that of his father with the *zakay*, or inner case, out of the *fok* or outer case, and carries it into the best room on the table. The wife does the same with the *ifay* of the mother. They proceed in this manner with all the *ifays*, which they remove with the greatest care. This first part of the ceremonial is called *sutsu*.

2. The *sosû*, his wife, his children, and the members of his family, make at four different times a profound obeisance before the *ifays*, kneeling down and touching the floor with their heads: this is called *san-sin*.

3. The *sosû* places himself before the *ifays*: one of his assistants brings a *sousou*, or small *zakki* jug, the other a bowl, which they set down before the *ifay* on a little table, the *sousou* on the left, the bowl on the right. He immediately takes up a small quantity of incense in his fingers, throws it into the censer, then takes up the bowl in his left, and the *sousou* with his right hand, fills the bowl, and hands the *sousou* to the assistant on his right.

He then makes a respectful obeisance to the *ifay*, pours the *zakki* on the *bosia*, gives the bowl to the assistant on his left, steps back a little, touches the floor three times with his head, and announces to the deceased the celebration of the offering, which is called *gosin*.

4. Boiled rice and other dishes are set before the *ifays* on small tables: the first is carried by the *sosû*, the second by his wife, the third by the eldest son; but if he has no children, by one of the assistants, who, in this case follows the wife: this is called *sinzen*.

5. After the dishes are set on the tables, the wife removes the covers from the rice, soup, &c., places two small sticks in a right line in the middle of the dish of rice, steps back a little, and makes an obeisance. This is called *juu-siok*.

6. When a *zakki* bowl has been offered on a small table to each *ifay*, the *Sosû* places himself before his father's, fills the bowl, pours a little on the *bosia*, and places it with what remains on the small table, recedes a few steps, makes an obeisance, then goes to the *ifay* of his mother, and afterwards to those of the other deceased, and does the same before them as before that of his father. This is called *siokon*.

7. After once offering *zakki*, he causes the prayer to be read by the *siuk*



before the *ifay*; it is then placed on the table on the left of the censer. This is termed *tokou-sinkou*.

8. The *zakki* left in the bowl is poured into a pot or small tub, after which some fresh *zakki* is offered. This is the second offering, and is called *akon*.

9. The third and last offering is made by the wife only, but in the same manner as the two former, and is called *snukon*.

10. In this last, she does not pour the *zakki* on the *bosia*, but offers a little more of it to each: skreens are set round the *ifays*, or the sliding-door of the room is shut: and this is called *katsmon*.

11. The *Sosu* having left the apartment with his wife, children, and assistants, and having closed the sliding-door, they remain some time without, then open the door, and place themselves near the *ifays*. This is called *keymon*.

12. The *Sosu* bows twice before each *ifay*, and pours the *zakki* out of all the bowls into a small tub or other vessel: each of the assistants drinks a little with great devotion: this is named *inpoukou*.

13. The sticks are removed from the dish of rice; and each uses them to take a small quantity, which he eats very respectfully: this is called *zuso*.

14. All the small tables are removed, and before each of the *ifays* are set a kind of cake, and a thick mixture of ground tea: this is again removed to make room for *laksay*, liquid tea, pulse resembling peas, and several kinds of sweet-meats. All these things are brought successively by the *sosu*, his wife, his children, and the members of his family: as they bring them in, they each time make an obeisance as before; then the whole is carried away and locked up: this is called *tetszen*.

15. The members of the family make all at once four obeisances before the *ifays*, then sit down and respectfully offer them their services; after which they withdraw: this is called *zisin*.

16. The prayer is burned on the table in the censer, which is called *fan-siù-kou*.

17. The *ifays* are carried back to the place where they are kept, which the Chinese call *zido*, and the Japanese, *boutsdan*, and each is replaced in its *tok*; this is called *tosu*.

18. The sacrifice being finished, all the victuals are emptied into ordinary dishes, or such as are daily used, and eaten by the relatives with profound



respect: none of the rice and soup must be left; it must be all eaten; but should any of the *zakki*, fish, flesh, and raw vegetables remain, they are sent to such of the family as, from indisposition, have not been able to attend the offering: this practice serves to keep up family connexions.

Such is the ceremonial observed by the middling class. Persons of quality and the wealthy make much greater preparation. The lower classes are not tied down to any fixed rules, but may act in this respect just as they please.

#### CHAPTER VIII.

ON the death of an uncle, brother, sister, or any other member of a family, leaving no person to make offerings to them, their *ifay* is added to that of the parents, and sacrifices are made to them at the same periods, observing this rule, that if the *ifays* of the parents are placed to the south, theirs is placed to the west; if the former are to the east, theirs is put to the south: those of the men are on the left or most honourable side; those of the women on the right. The most distinguished are placed toward the west, the others toward the east. When there are a great number of *ifays* in the family, they are placed on both sides, according to the degree of relationship.

Having first set small dinner-tables before the *ifays* of his parents, a person does the same in regard to the other members of his family, offering *zakki* three times to those who are nearest akin to him, and only once to the rest.

#### CHAPTER IX.

BESIDES the four offerings in the different seasons, there are two others, the first called *dayno-mat-souri*, and the second *kinitje*.

The former takes place every year in the ninth month: notice is given of it to the deceased a month beforehand. During the three preceding days care is taken to keep the heart and body pure. This ceremony is solemnized by the



father and mother only, or by such one of them as is still alive, without the eldest son participating in it.

The latter is held on the anniversary of the decease. During the preceding day the heart and body must be kept in a state of purity, and the offering is made to the *ifay* of the deceased only. For twenty-four hours afterwards *zakki* and animal food must be abstained from.

All that has been said respecting the four great offerings, must be observed also in regard to these; but none of the victuals or drink offered may afterwards be eaten or drunk.

#### CHAPTER X.

For the offering or festival at the grave, a lucky day is chosen from among the first ten days of the third month, which, in Chinese is called *bosay*, in Japanese *faka-matsouri*. After preserving the heart and body in a state of purity from the preceding day, the parties repair to the grave, clear it of grass, herbs, and dirt, spread over it a clean mat, on which they offer victuals in the manner described in the seventh chapter, strictly observing all the details there given in Numbers 2, 3, 6, 8, and 9. They afterwards present an offering of thanksgiving on the left side of the *sisek* or tombstone, to the god of the earth.

#### CHAPTER XI.

In the Chinese work, *Ly-ki*, it is said that the second and third son are not bound to make offerings. In all the provinces of China the sacrifice is made by the *sosû* only. In Japan the Chinese mode of sacrifice is not strictly followed, but those who choose to conform to it must, at the same time, observe the customs of Japan. In case the *sosû* should not observe what is practised in China, the second and third son ought to do it: but, if he performs the sacrifice of the Chinese, they ought to attend, and to do all that is described above. If a person is in a distant part of the country, and chooses to celebrate the sacrifice, he does it at his inn, only writing in this case, for want of *ifay*, the name of the deceased on a piece of paper, which is burned after the sacrifice.



## CHAPTER XII.

Most of the Japanese are very strict in saying their prayers on rising in the morning. They first wash the face and hands, arrange their hair, put on their clothes, then bring the *boutsdan*, shut the sliding-door, and burn a little incense in a censer before the case of the *ifay*, at the same time bowing their head twice or thrice to the ground, in token of respect.

When a person has been on a journey, at his return, he informs the *ifays* of his parents of his arrival. The day before the first of each month or the new moon; before the fifteenth day or full moon; before the third day of the third moon, or the *Feast of Dolls*; before the fifth day of the fifth moon, or the *Feast of Flags*; before the seventh day of the seventh moon, or the *Feast of Stars*; and before the ninth day of the ninth moon, or the *Feast of the Fair*; (see the description of the five great festivals subjoined to the *Memoirs of the Djogouns*); the apartment in which the *ifay* is to be placed must be cleaned, and the heart and body preserved in a state of purity from the evening of the preceding day. On the day of the sacrifice, the parties offering it rise very early, go to the *boutsdan*, take the *ifay* out of its *tok*, carry it to the place prepared for it, set before it a small vessel with incense, and two lighted candles, and afterwards fruits of trees, and of the ground, or other eatables of the earliest kinds in the four seasons, but not more than one sort at once; at the same time bowing down respectfully.

If any accident, fortunate, or disastrous, befalls the *sosû* or any of his family, it is communicated to the *ifays* of his parents. In the first case, he or they consider themselves indebted for it to the kind intercession of the latter; in the second, as punished by them for some neglect of filial duty, or for having violated their commands.

On the birth of a child, the day and the name of the infant, must be communicated to them. In floods and fires, the *ifays* must be removed before any thing else to a place of safety, lest they should be carried away by the torrent, or consumed. The loss of the *ifays* is regarded by the Chinese as the greatest of calamities: they dread the anger of heaven, and are apprehensive of being visited, on that account, with the severest punishments.



ACCOUNT  
OF  
THE DOSIA POWDER,  
AND OF  
KOBOU-DAYSI, ITS INVENTOR.

THE Japanese have, as we have shown in the *Description of their Funeral Ceremonies*, a method of interment peculiar to themselves. Instead of enclosing corpses in coffins of a length and breadth proportionate to the stature and bulk of the deceased, they place the body in a tub, three feet high, two feet and a half in diameter at the top, and two feet at the bottom. It is difficult to conceive how the body of a grown person can be compressed into such a space, when the limbs, rendered rigid by death, cannot be bent in any way.

The Japanese to whom I made this observation, told me, that they produced this result by means of a particular powder called *dosia*, which they introduced into the ears, nostrils, and mouth of the deceased, after which the limbs all at once acquired astonishing flexibility. As they promised to perform this experiment in my presence, I could do no other than suspend my judgment, lest I should condemn as an absurd fiction a fact which, indeed, surpasses our conceptions, but may yet be susceptible of a plausible explanation, especially by galvanism, the recently discovered effects of which also seem at first to exceed the bounds of credibility.

The experiment accordingly took place in the month of October, 1783, when the cold was already pretty severe. A young Dutchman having died in the island of Désima, I directed the physician to cause the body to be washed and



left all night, exposed to the air, on a table placed before an open window, that it might become completely stiff. Next morning, several Japanese, some of the officers of the factory, and myself, went to examine the corpse, which was as hard as a piece of wood. One of the interpreters, named Zenby, drew from his bosom a *santock*, or pocket-book, and took out of it an oblong paper, full of a coarse powder resembling sand: this was the famous *dosia* powder. He put a pinch into the ears, another into the nostrils, and a third into the mouth, and presently, whether from the effect of this drug, or of some trick which I could not detect, the arms, which had before been crossed over the breast, dropped of themselves, and in less than twenty minutes, by the watch, the body recovered all its flexibility.

I attributed this phenomenon to the action of some subtle poison, but was assured that the *dosia* powder, so far from being poisonous, was an excellent medicine in difficult labours. In such cases, a cup of hot water, in which a little of the *dosia* powder, tied up in a bit of white rag, has been infused, is administered to the patient, who is then sure to obtain a safe and speedy delivery.

The *dosia* powder is likewise recommended as the most efficacious remedy for diseases of the eyes. An infusion of this powder, taken even in perfect health, is said to have virtues which cause it to be in great request among the Japanese of all classes. It cheers the spirits and refreshes the body. It is carefully tied up in a piece of white cloth and dried, after being used, as it will serve a great number of times.

The same infusion is given to people of quality when at the point of death: if it does not prolong life, it prevents rigidity of the limbs; and the body is not exposed to the rude handling of professional persons—a circumstance of some consequence in a country where respect for the dead is carried to excess.

I had the curiosity to procure some of this powder, for which I was obliged to send to Kidjo, or the nine provinces, to all the temples of the Singous, which enjoy the exclusive sale of it, because they practise the doctrine of Kobou-Daysi, its inventor. It was after the death of this Kobou-Daysi, in the second year of the *nengo-zio-wa* (A.D. 825), that this sand came into general use in Japan. The quantity obtained in consequence of this first application



was very small, and even this was a special favour of the priests, who otherwise never part with more than a single pinch at a time.

At my departure, in 1784, however, I carried with me a considerable quantity of the *dosia* powder. Part was put up in lots of twenty small packets each, with the name written on the outside in red characters; the rest was in small bags: this was only a coarse powder, in which were to be seen here and there particles of gold, and which probably was not yet possessed of the requisite virtues. One small packet only had undergone the chemical operation which ensures its efficacy; and this was a powder as white as snow\*.

The discovery of the *dosia* powder is ascribed to a priest named Kobou-Daysi: he became acquainted with the properties of this valuable mineral on the mountain of Kongosen, or Kimbensen, in the province of Yamotto, where there are many mines of gold and silver, and carried a considerable quantity of it to the temple to which he belonged, on the mountain of Kojas-an.

The priests of this temple continue to chant hymns of thanksgiving to the gods who led Kobou-Daysi to this important discovery. When their stock is exhausted, they fetch a fresh supply from the mountain of Kongosen, and carry it away in varnished bowls. In all ages the common people are apt to attribute phenomena surpassing human comprehension to the agency of celestial spirits; and accordingly, the priests do not fail to pretend that the *dosia* powder owes all its efficacy to the fervour of their prayers. As soon as the new supply arrives, it is put into a basin, varnished and gilt, and set before the image of the god, Day-nitsi, or Biron-sanna. The priests, ranged in a circle before the altar, and turning between their fingers the beads of a kind of rosary, repeat for seven times twenty-four hours a hymn called *Guomio-Singo*, the words of which are:

On o bokja Biron sannanomaka fodora mani  
Fando ma, zimbara fara, fare taja won.

The priests assert that, after this long exercise, a kind of rustling is heard in the sand; all the impure particles fly out of the vessel of themselves, and nothing is left but the purified *dosia* powder, which is then divided among all the temples of the Singous.

\* See Note 1, subjoined to this article.



Kobou-Daysi, they say, brought this hymn from China, where it was introduced by a priest of the sect of Siaka, who came from Malabar. The only explanation that I could obtain of it was this:—The sun, according to the Sintos, or the professors of the primitive religion of the Japanese, is called Fonsio-Daysin, Daysingou, and O-Firoumé-no Mikotto; but the Singou priests give him the Malabar name Maka-Biron-sanna-bouts, which signifies *the God who dispels the great darkness*. This denomination is synonymous with the Japanese Day-Metz-Nio-ray, which signifies *the great god of light*.

When fishermen are engaged in their occupation on the sea-shore, they keep humming this hymn, convinced that if they did not, they should be in a manner bewitched, and catch nothing.

The Japanese, whom I consulted respecting the signification of the other words, candidly acknowledged, that they did not understand them, with the exception of the concluding *zimbara-fara fare taya won*. When people, fond of the pleasures of the table, have made a very hearty meal, it is common for them to use this expression, which signifies: *my full belly makes me heavy*. There must certainly be supposed to be some impiety in it, since children are taught to believe, that if they were to repeat these words, their mouths would be instantly turned awry.

Kobou-Daysi, like all the heroes of the oriental legends, changed his name several times during his life. For the greatest part of it he was called Siokou-no-Koukai. He was born at Fodo-no-kori, in the province of Sanou-ki. His father, named Denko, was descended from Sajeki; his mother, of the illustrious family of Ato, dreamt one night that she admitted a strange priest to her bed. Becoming pregnant in consequence of this mysterious connexion, she brought forth a son at the end of twelve months, in the fifth year of the *nengo-foki* (A.D. 774), during the reign of Konen-Ten-o, the 49th Daïri. The child received the name of Fato-Mono, which signifies *precious stone*.

On attaining the age of twelve years, he was taught arithmetic and learned to read all sorts of Chinese and Japanese books. So early as his eighteenth year he had read the principal works of Confutzée\*.

His preceptor was his maternal uncle, Fiosan-Daybou-oto-no-Otari. Under

\* See Note 2.



so able a master, his progress was surprising ; but he conceived an ardent desire to study the works of Siaka\*. A learned bonze of that sect, called Samon-Gouso, who resided at Iwaboutji, furnished him with an opportunity of gratifying that desire.

From this same Samon-Gouso he obtained an explanation of the hymns to the god Kokouso-Goumousi. By way of reward for his diligence, his master granted him the favour of shaving his head†, as a mark of his initiation at the early age of twenty, and at the same time enjoined him to observe the ten following commandments :—

1. The *sessjo* ; not to kill any thing that breathes.
2. The *findo* ; not to steal.
3. The *sajieng* ; not to commit adultery.
4. The *moko* ; not to cheat any person.
5. The *onsjou* ; to abstain from strong drink, and particularly from *zakki*.
6. The *singi* ; not to be in a passion.
7. The *tonjok* ; to abhor avarice and covetousness.
8. The *goutji* ; to cultivate the sciences with assiduity.
9. The *ako* ; not to speak ill of any one.
10. The *riositz* ; to avoid all falsehood.

By the name of Koukai, which he soon changed for that of Siokou, he attained a thorough knowledge of the Sanron doctrine‡. About this time Gonjo set out for the province of Isoumis, and retired to the temple of Maki-no-wo Jama-Dera. In the 14th year of the *nengo-jen-riak* (A.D. 795), Kobou-Daysi was elected high priest of the temple of Fodaysi at Meaco, and assumed the name of Siokou-no-koukai.

On attaining this dignity, he represented to the god of this temple, that he had applied himself with zeal to the study of all that related to his worship, but that, notwithstanding his endeavours to make himself thoroughly acquainted with the subject, he had still many doubts which the deity alone could remove. The god listened to his prayers, and sent to him in a dream a spirit who uttered these words :—

\* See Note 3.

† See Note 4.

‡ See Note 5.



“The great book of hymns, Day-Biron-sanna-sienben-Kasi is genuine: thou wilt there find numberless wonderful things.”

The difficulty was to find out this book. The Japanese saint long sought it in vain; at length he discovered it in the province of Yamatto, near the Todo, or great tower, on the east side. In the intoxication of his joy, he read it with avidity, and there found the solution of several of his doubts; but many of the passages still remained obscure, and to obtain an explanation of them he determined to visit China.

We learn from the Nipon-o-day-tche-lan, that Kwan-mon-ten-o, sent to China, in the 23d year of the *nengo-jen-riak* (A.D. 804), an embassy, consisting of Fonsawara-no-kado-no-marō, first ambassador, Isigawa-no-mitzé-masou, second ambassador, and Sougawara-no-seiko, third ambassador. They had Asano-no-katori for their secretary of legation. All three were scholars of the first eminence, and they took with them two priests, Tengou and Koukai, to study the religion of the country.

According to the author of the *Life of Kobou-Daysi*, he accompanied another ambassador, who was sent to China by Kwan-mou, in the fifth month of the twenty-third year of the *nengo-jen-riak*. The name of the minister plenipotentiary was Korok-Daybou-Fousiwara. They embarked to the west of Osaka, and reached the coast of the province of Kosjou in the eighth month. China was at this time governed by the emperor Tet-zong, and it was then the twentieth year of the Chinese *nengo*, *feigin* (*eching-yuen*). After a long journey by land, they arrived, in the twelfth month, at the imperial residence, Tjoan, and were lodged by the emperor's command in the street Sinjobo, where they occupied a palace destined for that purpose.

Kobou remained in China after the departure of the ambassador. The emperor assigned him a lodging in the temple of Sai-mi-josi, and gave him permission to visit all the temples of the capital. After long seeking a scholar capable of instructing him in what he wished to know, he at length met, at the temple of Sjorusi, with a priest named Kygua-Asari, the most eminent of the disciples of Kotzi-Sanzou. This worthy priest kindly met the wish of Kobou to be initiated into the doctrine of Siaka; and he recommended to his disciples to treat him with all the consideration and respect due to a descendant of the god, Sansi-Bosat-sou.



At the expiration of six months, according to the same author, Kobou read in the temple the hymn Dayfi-Tysou-Mandera, and threw into the air flowers, which all flew and alighted on the image of the god Day-nitsi-Gakouwo. The venerable Asari concluded from this miracle, that the origin of Kobou was really divine: he immediately ordained him a priest by an aspersion resembling baptism, and made him a present of the vessel used for the ceremony\*.

In the seventh month he explained the hymn Kongo-Kay-Day-Mandera, and was found to have attained so high a degree of perfection, that in the eighth month he was named Denbo-Asari. He was then made high-priest, and gave, on the occasion, an entertainment to five hundred of his companions. Asari made him a present of the Kongo Tiogio, Daynits-gio, Zositgio, and several other books of hymns. He also gave him the images of the gods (Mandera) drawn on long rolls, and all the utensils requisite for the performance of the religious rites.

Asari then addressed him thus:—"There was in ancient times a god called Bierou-sanna Sesson Siaka, who taught his disciple, Riumio-Bosats, many wonderful things, which he again communicated to other disciples, and their doctrine was perpetuated till the time of Foukou-Dayko-tgi †, of the dynasty of Foo (Fang). The latter baptized (or consecrated by aspersion) three emperors, namely, in the eighth year of the *nengo* (A. D. 720), on his return from India to China, the emperor Gen-zo, (Hiuen-tsong), and afterwards the emperors Ziuck-zo and Tay-zo (Sou-tsong and Tay-Tsong).

"Since you are a man of great knowledge, and assiduous in study, I make you a present of all my books of hymns, of all my manuscripts, and of all my sacerdotal ornaments."

Kobou accepted these gifts with the warmest gratitude, and in the sequel carried them with him to Japan, but not till he had prayed to God to protect him in that dangerous voyage, since upon this depended the happiness of the empire; adding, that he only regretted that he was too far advanced in years to acquit himself duly of the obligations which he owed to the beneficent divinity,

\* See Note 6.

† See Note 7.



Asari took care to inform Kobou, that the oral explanations which he had given him respecting the rites he ought to practise were not sufficient for the thorough understanding of them, and therefore recommended to him to solicit the assistance of the emperor's painters. Liesson, the painter, and ten of his colleagues, furnished faithful representations of the principal ceremonies. Jotjusin, brass-founder to the emperor, made the utensils necessary for the temple. More than twenty of the most renowned writers set about copying all the books of hymns, both public and private; and these valuable materials were presented to Siokou-no-Koukai.

One day, when he was paying a visit to Faujo-sanso, the high-priest, the latter related to him, that, when young, he had left his own country, called Kaifinkok, or properly Fannia, to the north of India, and had travelled over Hindûstan, praying Siaka to spread his doctrine through the whole world. He had already seen success crown his efforts in China, and had conceived the design of passing over to Japan with the same views. Now that he had met with Siokou-no-Koukai, he relinquished this plan as unnecessary, since the Japanese saint was intent on undertaking that mission. He, therefore, offered him the book *Keigan-rok-fara-mietskio*, translated from the Hindu into Chinese, and all the manuscript works composed by him in the course of his travels. Koukai accepted these fresh presents with the warmest gratitude.

In the third month of the first year of the Chinese *nengo* (A. D. 806), our saint returned to Japan, and arrived there in the first year of the *nengo-daydo*, in the reign of Fysjo-ten-o, the fifty-first Daïri. He was accompanied in this voyage by Fatjebana-no-Faja-nari renowned, even in this remote country, for the beauty of his writing.

It was then that he assumed the name of Koubou, or Kobou. Historians relate, that all the priests having been summoned to court to preach in turn, Kobou took for the subject of his first sermon the immortality of the soul, on which the Japanese had till then but very confused ideas.

"Since our body was created by God," said Kobou, "my opinion is, that the soul of the just man must ascend to heaven, and return into the bosom of its Creator."

The other ecclesiastics denied the proposition, and raised all sorts of objec-



tions against him. Kobou then developed his idea, and explained his sentiments in the most precise terms. The Daïri, who listened to him with attention, said, that he perfectly comprehended the proposition and the explanations given by him, but he denied the very groundwork of the argument. Kobou then raised his clasped hands towards heaven and passed some time in profound meditation. All at once five resplendent rays were seen around his head. The Daïri, in deep emotion, prostrated himself with his face to the ground, and all the courtiers followed his example. The priests, thunderstruck at the sight of such a miracle, fell on their knees before Kobou, and ceased to dispute with him.

This event occurred during the reign of Saga-ten-o. As soon as the old Daïri was informed of it, he took Kobou for his master, and was, at his desire, baptized according to the rite of Siaka, a thing till then without example, and which has since fallen into disuse.

The new doctrine having quickly spread all over the empire, the Daïri conceived, that the translation of the books of Siaka into the Japanese language would be an inestimable benefit. Kobou in consequence published successively the book of hymns *Day-mets-gio*, next the *Boday-sinron*, which treats of the state of the soul after death, and then the *Siu-siu-sinron*. From profound meditation on all the writings, both of his own sect and others, he discovered that the greatest scourges of mankind are :—

*Sigokf*, or hell,

*Gaki*, woman,

The *tjikusio*, the man with a perverse heart, and

*Sjoura*, war.

Kobou composed the book intituled *Siou-Tiou-Sinron*, containing the ten fundamental tenets of the doctrine of Siaka, namely :—

1. *Izjo-ty-jo-zin*, which teaches that the souls of the wicked pass, after death, into the bodies of sheep.

2. The *Goudo-ji-zay-zin*. This chapter teaches that the wisest men should not fail to be thankful to the gods for the advantage they enjoy.

3. The *Joda-no-ji-zin*. This chapter lays it down as a principle, that, in order to be happy in this life and in that to come, the righteous must keep his heart as pure as that of a child.



4. The *Ju-joen-mouga-zin*. Man must keep his heart as pure as he received it in the womb of his mother: and as he grows older, he must carefully preserve it from all stain.

5. The *Batsou-go-in-sjou-zin*. The soul of him who breaks these commandments will pass into the body of the basest villain.

6. The *Tajin-dai-zjo-zin*. The reward of him who applies with ardour to the study of the *Day-zjo*; that is to say, of all that is most sublime in the doctrine of Siaka, will be, the transmigration of his soul into the body of one of the most virtuous priests of that sect.

7. The *Cakf-sin-fou-zio-zin*. It is necessary during this life to satisfy the heart respecting the state of the soul after death.

8. The *Niosits-itji-do-zin*. Every person who is well founded in the doctrine of Siaka, ought to stifle in his heart every impure desire, and to keep devoutly the divine commandments.

9. The *Gokoumou-si-zjo-zin*. It is expressly recommended not to take up any particular opinions, but to place perfect confidence in the doctrine of Siaka.

10. The *Fi-mits-ziogou-zin*. The rich man, who has studied the nine preceding commandments, ought to found temples, and to provide them with all the utensils and ornaments necessary for divine service.

Such are the ten commandments on which is founded the doctrine of Siaka, that still continues to be taught by the priests of that sect.

During the reign of Zjun-wa-ten-o, the fifty-third Daïri, in the first year of the *nengo-fen-tjo*, (A. D. 824), and in the third month, there was an excessive drought through the whole empire. The Daïri ordered Kobou to offer up prayers for rain in the garden of Sinzenjen. An old priest, named Sjubin-Fosi claimed the preference, which was allowed him on account of his great age. He accordingly began his prayers, and assured the people that there would be rain at the end of seven days. On the morning of the seventh day, the sky became overcast, and there was a violent storm, which gave the Daïri great joy; but the rain extended no farther than the capital, not a drop fell in the provinces.

Kobou then promised to procure by his prayers a general rain throughout all Japan in seven days. Notwithstanding the fervour of his prayers, the atmosphere continued perfectly dry. He thence concluded that Sjubin-Fosi had, by his prayers, drawn all the deities of the waters to a single point, and



in consequence told one of his disciples that Anno-Koudasti-Ruwo, the god of the waters, dwelt in a pond near the temple, directing him to watch to see whether he could perceive any traces of that deity on the surface of the water, which would be an infallible token of rain. The disciple repaired thither with Zinga, Sitsoujé, Zinkjo, and Zinsing. All five distinctly perceived the figure of a dragon, nine feet long, and of a gold yellow colour. Kobou lost no time in communicating the circumstance to the Daïri, who ordered Wakinomat-souna to offer a sacrifice to this deity. In the evening of the seventh day, the sky was all at once overspread with thick clouds; the thunder rolled on all sides, and the fall of rain was so heavy, that the pond overflowed, and it was feared that the altar itself would be carried away by the violence of the inundation. The rain continued throughout the whole empire for thrice twenty-four hours. The Daïri, highly pleased with the result, loaded the saint with valuable presents.

About the same time the pond, situated near the temple, in the province of Kawatje, having suddenly become dry, to the great regret of the priests, Kobou betook himself to prayer, then touched a rock with his finger, and a stream of pure water gushed from it. On this occasion the temple received the name of Rio-sen-si, which it still bears\*.

It is related that, one day, when he was addressing his prayers to Fondo, the god of heaven, a brilliant light, which seemed to proceed from Kobou's body, suddenly shone around him. Another time, while he was praying, according to the rite of Soui-so-quan†, the room in which he was seemed to be full of water. This shewed, according to the doctrine of Siaka, that his thoughts were fixed on the waters, while those of the priests of the other sects being engaged with terrestrial things, their prayers are consequently without efficacy. He had other manners of praying, which tradition has not preserved.

In the seventh year of the *nengo-korin* (A. D. 816), he travelled to the province of Kinokoune, to seek a situation suitable for the erection of a temple. Mount Kojusan appeared the best adapted for this purpose, and he there built the temple of Kongo-Bousi.

\* See Note 8.

† See Note 9.



In the eleventh year, (A. D. 820), the Daïri conferred on him by a solemn edict the title of Dento-day-Fosi, and made him a present, in the first month of the fourteenth year (823) of the temple of Fosi at Meaco. The Japanese saint erected within it a *quantjo-in*, or chapel, for aspersions. Every thing in it was arranged in the same manner as at the temple of Syriosi, in China, and two days in the year were specially fixed for the baptism or aspersion of the people. The sacerdotal garments, which were given him by his master, Ky-qoua, and the rosary which he commonly used, form part of the treasures of this temple.

In the first year of the *nengo-fan-tjo*, (A. D. 824), he was honoured with the title of Zosou.

In the second year he changed the name of the temple of Singuansi, situated on the mountain Fakawo, in the province of Yamassiro, to that of Singo-kokso-singousi. The Daïri made him a present of that sacred edifice.

In the first year of the *nengo-zjo-wa*, (A. D. 834), he solicited and obtained permission of the Daïri, Nin-mio-ten-o, to build in the interior of his court, the temple of Singou-in, after the model of that in the imperial court of China. The Mandera-Dosjo, an edifice occupied by the inspectors of the public accounts, was appropriated to this purpose. Here prayers are offered for the happiness of the people, from the eighth to the fourteenth day of the first month of every year.

On his application also there were appointed, in the first month of the second year, three teachers, the first to explain the book *Day-mets-gio*, the second, the book *Kingo-tjokjo*, and the third the book *Siomio*.

Kobou closed his honourable career on the twenty-first day of the third month at the temple of Kongo-Gousi, after passing seven days in prayer with his disciples to the god Mirokf. On the twenty-first, his speech failed him, and he closed his eyes.

The body of Kobou was not immediately interred, but deposited in the temple. His disciples, dividing themselves into seven parties, watched by him forty-nine times twenty-four hours, performing divine service according to the rites which he had instituted. His beard and his hair continued to grow, and the body retained its natural warmth. In this state they left him fifty days, then shaved his beard and head, and consigned his mortal remains to the grave.



Kobou's disciples prayed without ceasing at his grave, over which they erected a sepulchral stone. Four days afterwards, the Daïri sent the officer of the funeral ceremonies of the court to make offerings, and took upon himself all the expenses of the obsequies. The funeral oration composed by the old Daïri, Fysjo-ten-o, paid a due tribute to the virtues of the deceased.

It is asserted that, by taking a pencil in each hand, two others between his toes, and a fifth between his lips, Kobou produced five different kinds of writing at once. One day he undertook to renew the *Gakf*\*, a sort of inscription over the west entrance of the Daïri's court: the scaffold was removed, before he perceived that he had omitted a point or dot in the inscription: he then threw his pencil at the spot where the point was wanting, with such address, that the omission was supplied, to the great astonishment of the Daïri and all his courtiers.

This holy personage composed several works, the principal of which are: the *Fifouron*, the *Songo-Siji*, and the *Zio-rio-zin*. The latter teaches another way of studying the tenets of Siaka.

On his return from China, Kobou brought with him eighty fragments of his favourite deity, several utensils employed by the Hindûs in their temples, two hundred and sixteen sacred articles, four hundred and sixty-one volumes, and a multitude of curiosities.

In the tenth month of the twenty-first year of the *nengo-inji* (A. D. 921.), Daygo-ten-o, the sixtieth Daïri, sent an embassy to the temple of Kongo-bousi, for the purpose of honouring Kobou with the title of Daysi. Ever since that time he has been called Kobou-Daysi. His memory is held in such veneration, that, at the time of my departure from Japan, in the month of November, 1783, an edict was posted at the *O-fa-to*, or great stairs of the port of Nangasaki, enjoining the celebration of a great festival in honour of him throughout the whole empire. The day appointed for it was, the twenty-first of the third month of the following year, which was the nine hundred and fiftieth from the death of Kobou.

\* See Note 10.



## NOTES.

### NOTE I.

IN the Dutch possessions in the East Indies, the small medicine chests which come from Halle in Germany are held in extraordinary estimation. Each chest is accompanied with a book, containing a list of the articles and directions for using them. Among these articles are small packets of a powder called *Elixir of long life*, which are in great request, on account of the wonderful properties attributed to them. The composition of this elixir is said to be a profound secret. I had one of these chests in Japan, in 1782. One day, having dissolved some of this powder in a silver tea-spoon full of water, I observed an oily matter forming round its edges. Having repeated this experiment with the *dosia* powder, I obtained the same result, whence I conclude that the principle of the two powders is nearly alike.

#### *Addition by the Editor.*

A French traveller, M. Charpentier-Cossigny, has the following observations on the *dosia* powder, in a work published in 1799, intituled *Voyage à Bengale*, where he met with M. Titsingh.

“ The only Japanese medicine not belonging to the class of vegetables, and which, nevertheless, I cannot affirm to be either mineral or animal—the only one, I say, of this kind mentioned to me by M. Titsingh, is a grey powder, with a few packets of which he had even the goodness to favour me.

“ It is called *dosia*. The finest portion is an impalpable powder, which may, perhaps, be ashes; it is of a greyish colour: the rest consists of small stony irregular fragments, the largest of which are of the size of a pin's head. Some are as transparent as crystal, others only semi-transparent, having a milky



appearance, and others again are variously coloured. Nearly one-tenth of the whole of this powder is composed of small laminated fragments, blue, or a dull green on one side, encrusted on the other, and mostly sparkling like mica. On examining them with a good magnifier, they appeared to me to be fragments of pyrites, charged in their fractures with a saffron-coloured efflorescence, which I take to be of an ochrey nature.

“ This powder has no perceptible effervescence with the most highly concentrated acids: but the bits, which I consider as of the nature of pyrites, are cleared by vitriolic acid of the tartar which hides their metallic lustre, and assume, in a short time, all the appearance of gold dust. The finest part of the powder seems to be dissolved by oil of vitriol. As to the other fragments, they remain in the menstruum without any apparent alteration. I suspect them to be a compound partly sparry, partly quartzose, reduced to powder by art. I exposed it for a considerable time to the focus of a good common burning-glass, which communicated to it a fire heat, and it was merely turned a little black; on examining it afterwards, I found no trace of fusion in the smallest particle.

“ Be the nature of this powder simple or compound, it produces, according to the Japanese, effects which, if verified, would be truly wonderful . . . . . I was curious to make experiments with it. I, therefore, tried the *dosia*, in double and triple doses, on bodies already cold, and I must confess as rigid as they ever would be. Truth, however, compels me to state, that all my efforts could not impart flexibility to the joints, after waiting in vain fifteen, thirty, and even sixty minutes. . . . . I can affirm, moreover, that I have taken a whole dose of the *dosia* without experiencing the slightest effect either for better or worse. It is without smell, nor have I found in it any more taste than in the most insipid sand.

“ Whatever may be the virtues of the *dosia*, which, in my opinion, reside rather in some point of Japanese superstition than in itself, M. Titsingh asserts, that, throughout the whole empire, great and small, rich and poor, purchase and employ it on all occasions to which it is applicable: this is an ample source of wealth to a family which exclusively possesses the secret of its composition, residing alone upon a sequestered mountain, abounding in minerals, which belongs to it, and where it prepares and sells this drug. This almost myste-



rious origin seems to confirm my opinion, that the use of this powder has its source in some religious notion."

## NOTE 2.

The books which the Japanese class among the works of Confoutzée, are called *Ziu-san-kio*, (*Chy-san-king*), or the thirteen books. They were collected by *Kojo-datsou* (*Kong-yng-ta*), one of his descendants and preceptor to the emperor, *Fono-fayzo* (*Fang-tay-tjong*); and are as follows:—

1. The *Yek-jo* (*Y-king*), a collection of enigmas.
2. The *Zi-kjo* (*Chi-king*), a collection of ancient poems.
3. The *Ziokjo* (*Chou-king*), history of the Chinese emperors, from *Gou* (*Ya*) to *Ziu* (*Tcheou*).
4. The *Ri-ki* (*Li-ki*), description of all the ceremonies which took place during the reigns of the emperors *Ziu* (*Tcheou*) and *Roo* (*Lou*).
5. The *Zius-sio* (*Tchun-tsieou*), history of the princes of the dynasty of *Roo* (*Lou*).

The three succeeding articles are commentaries on this history of the house of *Lou*.

6. The *Ziun-sio-su-sidin* (*Tchun-tsieou-tso-chy-tchouen*), by *Sak-jumé* (*Tso-kieou-ming*), a disciple of *Confoutzée*, and private secretary to the prince of *Roo* (*Lou*).
7. The *Ziun-sio-kou-jodin* (*Tchun-tsieou-kong-yang-tchouen*), by *Kou-jo* (*Kong-yang*), a disciple of *Sika* (*Tse-kia*) another disciple of *Confoutzée*.
8. The *Ziun-sio-ko-klio-den* (*Tchun-tsieou-ko-leang-tchouen*), by *Ko-klio* (*Ko-leang*).

The three preceding articles form but one work with No. 5.

9. The *Ron-go* (*Lun-yu*), or maxims of morality, with comments by his disciples.
10. The *Ko-kjo* (*Hiao-king*), treatise on the duty of children to their parents.
11. The *Ziu-zy* (*Tcheou-ly*). This work is like the *Ri-ki* (*Li-ki*), No. 4. It contains nothing but the ceremonies of the court of the emperor *Ziu* (*Tcheou*), by *Ziu-ko-tan* (*Tcheou-kong-tan*), first emperor of the dynasty of *Roo* (*Lou*), a descendant of *Ziu* (*Tcheou*), but corrected by *Confoutzée*.



12. The *Giry* (Y-ly), an extract from the *Ziu-zy*, No. 11, with an explanation of the daily ceremonies, by Confoutzée.

13. The *Zi-gu* (Eul-ya), an explanation of the ancient characters, by Ziu-kotan (Tcheou-kong-tan), corrected by Confoutzée.

To these has been added another work, intituled *Mosi* (Meng-tse), or Commentary on the Morals of Confoutzée, by Mosi.

### NOTE 3.

There are eight different sects, or sub-divisions of the doctrine of Siaka.

1. The Riets. They are not allowed to have intercourse with women, and are bound to observe five particular commandments.

2. The Kousja.

3. The Ziosits.

4. The Fosso.

5. The Sanron.

6. The Singon, who properly form the sect of Kobou-Daysi.

7. The Tenday, whose tenets resemble, in many points, those of the preceding.

8. The Keigon.

We find in the *Nipon-o-day-tche-lan*, that in the third year of the reign of Kinmei-ten-o, the thirtieth Daïri, the king of Fiaksai sent an embassy for the purpose of carrying as a present an image of the god Siaka, the *tofans*, or flags, borne on the right and left of the high-priest, a *tengai* or parasol, and a book of hymns. Such was the origin of the introduction of the sect of Siaka into Japan.

Though it is spread over the whole empire, it has lost much of its consequence, and is upheld only by political considerations. Thus, for example, a Daïri, having several sons, ought, by right, to give each of them a province; but such an establishment not being in his power, he appoints them high-priests of the principal temples of Siaka: they are, in consequence, debarred from marriage, but enjoy all the means of making a great figure. Several princes assign considerable revenues to these temples, on condition that the priests shall abstain from draining the people by pretended miracles and other artifices.



This reason induced Matsdayra-syntaro, prince of Fizen, at the beginning of the last century, to order all the temples of Siaka in his dominions, excepting eight, to be destroyed. The lands dependent on them were granted to the priests for their subsistence. The idols of metal were melted, and those of wood thrown into the sea. Two of the latter, being carried by the waves to the coast of Pangasak, were picked up with great veneration, and are still preserved in the temple of Auzensi.

There was one of the metal images that at first it was found impossible to melt. The people conceived the notion, that it was a god who would punish the prince for his sacrilege. The prince, being apprized of the circumstance, ordered urine to be poured on the image, which done, it instantly melted.

Koumasawa-rioki, the wisest of the courtiers of this prince, urged him to take this resolution, saying, that so great a number of idols and priests was pernicious to the state, and consumed the rice of the people.

#### NOTE 4.

The priests of the Sintos, who follow the primitive religion of Japan, do not shave the head: those of Siaka are entirely shorn, and they are ironically called *Kami-naga*, long-haired men. They are not allowed to enter the court of the Daïri. If they wish to visit the temple of Izé, they must first perform their devotions by the side of the river Mijagawa, and put on a kind of wig, without which they would not be admitted.

Such is the contempt in which this doctrine is held, that, when mention is made of its professors at the court of the Daïri and in the temple of Izé, it is necessary to employ particular expressions by way of derision.

Thus the nickname of *Nakago* is substituted instead of Siaka.

Instead of *Kio*, the name of their books of hymns, the term *Some-gami*, which signifies painted paper, is employed.

The *To*, a kind of tower or steeple to their temple, is called *Araragi*.

The *Dera*, or temple, is called *Kawari-boutsi*, that is, a tiled roof. The temples of Siaka and the prisons were formerly covered with tiles, while the temples of the Sintos and all the other buildings were covered with boards.

The words *zo*, *zuke*, or *bonsan*, which signifies priest, are replaced by the



ironical epithet *kami-naga*, long-haired man, because they have no hair. The *ama*, or *bekouni*, priestesses, are likewise called *kami-naga-foki*.

*Zin-mourou*, the dead, are called *Nawarou*, the displaced.

Instead of *nikou*, meat, they use the word *také*, which signifies mushrooms.

Instead of *janna-i*, the sick, they say *jassoumi*, those who stay at home.

*Nakou*, to weep, is rendered by this circumlocution, *zhuvo-tarourou*, to wet with a saline liquid.

*Tje*, blood, is changed to *azee*, sweat.

Instead of saying that a Siaka has been struck, *outsou*, or *takakou*; they say, that he has been kissed, *nazourou*.

The word *faka*, grave, is superseded by *tsoutsji-koure*, heap of earth, &c.

#### NOTE 5.

There are three sects of the Sanron doctrine: 1. the Tjuron; 2. the Sjuni-monron; 3. the Fiakron. There is a small difference between the tenets of these three.

#### NOTE 6.

Baptism, or aspersion, is called *quan-tjo*. The high-priest of the temple, holding a copper vessel, pours a little water on the head of the new convert, at the same time pronouncing certain words. This ceremony is performed in a dark place, so that the eye of no person whatever can penetrate into it.

Sigok-Daysi informs us, in his book *Zorzets-kikjo*, that all the gods are invoked in this ceremony. Whenever the order of priesthood is conferred on a member, *kanro*, water, or dew, is poured upon his head, with a prayer to heaven to preserve him from *san-go*, that is, from all sin before, during, and after, this life, that he may be able to pray to the gods with a pure heart.

#### NOTE 7.

The priest Day-ko-tji died in the ninth year of the *nengoday-rek* (A. D. 774), the time of Kobou's birth. At his death the emperor Tay-zo (Tay-tsong), took Kyqua-Asari, the priest, for his preceptor.



## NOTE 8.

Rio-sen-si is composed of three words: *rio*, which signifies a dragon; *sen*, fresh water; *si*, temple. *Rin*, or *Riosen*, means *sea-god*.

## NOTE 9.

*Soui-so-quan* is composed of three words: *soui*, water; *so*, to think; *quan*, manner. This mode of prayer consists in squatting on the ground with the legs crossed under the body, and the hands clasped over the breast. In this posture the devotee must abstract his thoughts from every object but water, and in so doing, he is considered as exalting himself above humanity. This kind of prayer was brought from Hindûstan.

## NOTE 10.

The *gakf* is a small board, on which characters are made. At the court of the Daïri, there is one over each entrance. They are also to be seen before temples, and even some private persons set them up over their doors.

It is related in the *Nipon-o-day-tche-lan*, that in the fourth month of the ninth year of the *nengoko-nin* (A. D. 818), Saga-ten-o, the fifty-second Daïri, ordered all the *gakfs* of the court to be renewed. Tatjebana-no-faga-nari wrote that on the east. The inscriptions for the south and the Datsou-tenmon-in were written by Kobou.



## SUPPLEMENTARY NOTE

ON THE

### WORKS OF CONFOUTZEE.

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It is believed by the Japanese, that the original of one of the most celebrated works of this philosopher, the Kokjo (Hiao-King) was discovered in the seventh year of the *nengokjofo* (A. D. 722,) in the temple of Asikaga, in the province of Simotské. The following works have in like manner been recovered:—

1. The *Rongo-gi-so* (Lun-qu-y-sou), an explanation of the book *Rongo*, by Kouo-kan (Hoang-kouang);
2. The *Sitsi-ke-mo-si-ko-boun* (Tsy-king-meng-tse-koa-ouen), or seven works of Confoutzée, with comments by Mo-si, namely, *Ye-kjo*, *Zi-kjo*, *Zio-kjo*, *Ri-ki*, *Ziun-sio*, *Ziu-ry*, and *Gi-ry*;
3. The *Zio-sio-ko-din*, or *Zio-kjo* (Chang-chou-kou-tchoen-yeou-chou-king).

The word *ko-din* signifies explanation: thus, this title is: Explanation of the book *Zio-sjo*, by Senan-Foukou-sé (Tsy-nan-fo-seng).

These works were reprinted in Japan, and the Chinese took off a considerable number of copies.

I shall subjoin a translation of the preface to the *Ko-bouen-ko-kjo*, which I presented in April, 1803, to the Royal Library at Paris.

“ The Sin-o, or first emperors, reckoned among the most important duties the respect owing by children to their parents, according to the precepts given by Confoutzée on this subject, in his sixth work for the instruction of posterity.

“ Filial piety is there represented as the first of virtues, since, in no place in the world, could children be brought up without the support of their parents.

“ Two different commentaries on this work are extant. The first, formerly



called *Kokanwo*, is divided into eighteen chapters; it is now called *Kin-boun*. The second was discovered by prince Roo-no-kowo; it was written on bamboo-leaves in very ancient characters, denominated *quato-no-mou*. This manuscript owed its preservation to the circumstance of its having been concealed in a hole in a wall, during the reign of Ziki-ne (Chy-hoang-ty), when most of the then existing books were seized by command of that emperor, and when learned authors themselves were burned together with their works. This commentary, divided into twenty-two chapters, is called *Koboun*. Koankok (King-ngan-koué), a descendant of Confoutzée, transferred these ancient characters into modern writing, and thus formed the work, intituled *Koboun-kokjo*.

“ The *Kin-boun*, in eighteen chapters, is full of errors, both in the form of the letters and in the phraseology. After *Kokanwo* had found the lost manuscript of the *Kokjo*, copies of it were dispersed all over China. The emperor Kan (Han) ordered an examination to be made, for the purpose of ascertaining which of the two explanations was the genuine. The preference was given, out of prejudice, to the *Kinboun*, and though Koan-kok had given the true explanation of the text of the *Kokjo* in twenty-two chapters, his commentary was rejected.

In the sequel, Kiba-kito also gave an explanation of these eighteen chapters, during the reign of the Emperor Kan: Tykosée made use of it for his commentary, considering it as accurate, and it was adopted by all China. Some persons, however, still adhered to the other explanation in twenty-two chapters.

“ Tono-myzo (Tang-ming-tsong) employed both versions for the work which he produced in the year 926; but he chiefly followed the first, for which reason, in his time, the other was entirely neglected.

“ In the time of Zoo (Song) an author, named Kyfée, declared the explanation of Myzo to be the only accurate one, and this recommendation caused it to be adopted throughout the whole empire. Fault was found with that of Tykosée, and it was not long before the *Koboun* was, in like manner, rejected. The consequence was, that in the end that work was entirely lost, and copies of it were scarcely to be found. Siba-onko was the only one who continued to profess a high esteem for that text. From the time of Si-ty, to that of the



philosopher Zi-ki, doubts were raised respecting the authenticity of the *Koboun*, and discussions on the question whether it was not by some other author than Koankok.

“ Zi-ki (Se-ky), having composed a book on divination in eighteen chapters, struck out two hundred characters, absolutely contrary to the precepts of Confoutzée, who insists that the ancient annals ought to be believed. All his disciples rejected the *Koboun*, which ceased to be read either by youth, or by persons of mature age.

“ This disdain was really to be regretted, inasmuch as, in all ages, and even under the emperors of the very first race, filial piety was considered as the first and most important of the injunctions of Confoutzée.

“ We recommend, therefore, the perusal of this excellent work. Zi-ki and his followers have been unfortunately misled by the vile priests of Siaka, who disapprove the *Koboun*. We pray, that this book may continue to be venerated, since, at all times it has been highly esteemed in this empire, and the meanest envy has not been able to discover any faults in it.

“ Let us be thankful for the lucky accident which has preserved to Japan a book totally forgotten in China\*.

“ During the reign of the Emperor Zoo (Song), there lived one O-Joosi, who composed a piece of one hundred verses in praise of the sabres of Japan. Fouenen, the priest, went to China, in the time of the emperor Zin-zo-ko-té (Tchin-song-koang-ty), and presented the *Kinboun* to him, according to Kokanwo. The emperor gave it to Siba-onko or Kouni-fitz, who expressed the warmest

\* Before my final departure from Japan, I procured from Meaco several works containing the *Koboun-kokjo*. In translating the preface I was much struck by the omission of a fact recorded in the Japanese work intituled *Remarks on Chronology*. It is there observed, that “ this sacred work has been preserved in Japan in its primitive purity, because, from the most remote ages, that empire has been governed by the same race of emperors, whereas China had been subject to several successive dynasties, and the modern princes, rejecting the genuine explanation of Koankok, are still attached to the false doctrine of Zi-ki.”

These remarks were suggested to me in 1782, by the learned Ko-sak, a passionate admirer of the *Koboun*. Zinbi, the interpreter, to whom I communicated them, told me that the passage in question is really to be found in the edition of 1731, but that it was omitted in subsequent editions, to avoid giving offence to the court of Pekin, and that those who carried copies of the work to China, might not be obliged to tear out the preface.



gratitude for the favour. Seven centuries have since elapsed. A great number of other works besides the *Kinboun* have been lost in China, and among the rest the *Koboun*, which, by a very remarkable coincidence, was likewise recovered in Japan.

“Dazayziung has closely examined this work, and found that its contents exactly agree with what is said by the ancient philosophers concerning the explanation of the *Kokjo* by Koankok. The explanations of the Emperor Myzo and of Kyfee likewise accord with it. There are, however, one or two obscure characters in it, which may be attributed to inaccuracy in the manuscript, or inattention in the printer: and yet, on this slight ground, the learned thought fit to question the authenticity of the *Koboun*. Dazayziung positively asserts, that this work is the genuine production of Koankok. These trifling obscurities are not a plausible reason for its rejection, since the text perfectly agrees with the quotations from it that are to be found in ancient authors.

“For instance, in the *Kokjo* there is this maxim: ‘As all the parts of our body are derived by us from our parents, we ought to take the greatest care of them. filial piety makes self-preservation a duty.’

“The commentators found great difficulty in explaining this passage. How, said they, can there be any filial piety in taking care to avoid accidents and injury to our own persons?

“Here follows the very plausible interpretation given by Koankok:—‘We ought to take great care not to disobey the laws; for the violation of the emperor’s commands is punished with the loss of some member.’

“It was actually customary under the Emperors Ka-in and Ziu, in the period called *san-day*, to cut off the nose, the ears, or some other member, according to the nature of the crime committed. Sometimes the culprit had only his hair pulled up by the roots, or a mark made on his body by scarifying it with a sharp iron, and covering the wound with a blackish substance. These punishments were termed *sin-day-fa-pon*.

“After this explanation it cannot be doubted that the true meaning was hit upon by Koankok.

“Another commentator, named Ozzu or Tjusin, has given a still more luminous elucidation of this passage. ‘Criminals,’ says he, ‘are punished by



the mutilation of some part of the body ; and it is always owing to their disregard of the wise precepts of their parents, that they incur this punishment.

“ Other authors differ widely from one another in their explanations ; but the quotations made by ancient philosophers from Koankok's Commentary on the *Kokjo*, correspond with the substance of this passage. The manner in which they understand it is this :

“ ‘ If any person wounds himself, or occasions his being hurt by another, it is a proof of disobedience.’

“ Koankok says : ‘ If any misfortune befall your father, your mother, or your preceptor, or if they be in danger of falling into the hands of the enemy, fly to their assistance ; risk your life, if necessary, rather than be deficient in filial piety.’

“ The ancient annals record an extraordinary circumstance connected with this subject :—A virtuous female was left a widow while yet very young. Her family wished her to marry again ; but she declined it on various pretexts. As they became more and more urgent, she positively declared, that in marrying a second husband she should deem herself guilty of infidelity to the memory of the first. They still continued to tease her, on which she cut off her hair, and, as her parents nevertheless persisted in their importunities, she cut off her nose.

“ The philosophers have regarded this conduct of the young widow as an act of disobedience, and a wilful dereliction of filial piety. It is justified on the other hand by Koankok. ‘ By this action,’ says he, ‘ the young widow preserved her fidelity to her first husband inviolate, and her parents could not have failed to be proud of it.’ The explanation of Koankok is universally approved.

“ An author has observed, that the book *Ziokio* is written in too ancient characters : it is difficult to read, and the style is obsolete : but Koankok's Commentary on the *Kokjo* is easily understood. The *Ziokio* was composed for the use of the learned, and for persons belonging to the court, who were all people of education. It contains nothing but precepts or axioms. The *Kokjo* with Koankok's Commentary is on the contrary of general utility : as all the maxims that are expressed with the utmost brevity in the *Ziokio* are there



fully developed and illustrated. 'Filial piety,' says the text, 'is incontestably the foundation of all the social duties: whoever, from the emperor to the meanest of his subjects, disregards the lessons of his parents, proves that he is unworthy of the existence he has received from them.'

"When the doctrine of Zi-ki had spread during his life-time over all China, the *Kokjo* was lost there, because that philosopher was enthusiastic in behalf of the tenets of Siaka. Dazayziung never ceased to regret this loss, till a copy was discovered in the temple of Asikaga. In the opinion of that sage, this was an invaluable treasure, since no clear notions of filial piety could be formed in Japan from the morality of Ziki. All were eager to obtain copies, which were made in such a hurry that many errors crept into them: for instance, the character *stupid* was introduced instead of that which signifies *fish*. Dazayziung spent ten years in preparing a correct edition of it; for which purpose he was obliged to examine with care all the characters one by one.

"During the reign of Zin-zo-no-te (Siuen-tsong-Hoang-ty, A. D. 843), a certain philosopher composed a very different explanation of the *Kokjo*, which was rejected. The commentary of Koankok is the only pure and genuine one; he was related to Confoutzée in the eleventh degree. There are, indeed, as we have already observed, two or three obscure characters in his text; but they are likewise met with in all the others, and they have not been changed. It is to be hoped that enlightened persons will some day discover their true interpretation.

"The *Kinboun* was originally without any punctuation. This omission was supplied during the reign of the Emperor Tono-ny-zo (Tang-ning-tsong, A. D. 1195), by Lak-fok-my, who was thoroughly conversant in the learned languages.

"The *Koboun* also was without points. Dazayziung supplied the want of them by Japanese signs, calculated to prevent all mistakes in the reading. When he had completed a copy that was perfectly accurate and without fault, he had a small number printed for his disciples alone. Atsado-siko, a very opulent man, considered his country as interested in the publication of so valuable a work, and took upon himself all the expenses of printing, in order to



place it within the reach of every individual. Dazayziung\* was accustomed to say:—‘ I never performed my duty to my father and mother so well as I ought to have done: henceforward I will be a faithful disciple of Koankok.’

“ Nipon, the eleventh month of the sixteenth year of the Nengokjo-fo, (1731).”

\* This philosopher was born in the province of Sinano: he was surnamed Yayemon; but his real name and that which he assumed in his works was Dazayziung.







## CATALOGUE

## APPENDIX

TO

## THE SECOND PART.



# APPENDIX

OF

## THE SECOND PART.



# CATALOGUE

OF THE

BOOKS AND MANUSCRIPTS, JAPANESE, FRENCH, ENGLISH, AND DUTCH; AND  
OF THE PAINTINGS, ENGRAVINGS, MAPS, PLANS, DRAWINGS, AND  
COINS OF JAPAN, COLLECTED BY THE LATE M. TITSINGH.

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*COPIES of Letters* in Dutch, addressed to different persons by M. Titsingh, from 1790 to 1797, written at Batavia, Canton, Nangasaki, &c., MS., small folio, 204 pages very closely written.

*Forty-six Autograph Letters*, addressed to M. Titsingh by Sigé-Senoski, Nagawa-Sjun-nan, Koozack-Monsuro, Fesi-Bzinby, Matsutsna, Nisi-Kijemon-Namoera-Montojsero, Nisi-Kitsrofe, Ima-Moera-Kinsabroo, Motoji-Enosin, and other Japanese interpreters, or public functionaries, and by Fathers Chassé, Riccard, &c., dated Batavia, Desima, Yedo, Nangasaki, &c. MS., folio.

*Journal of Travels from Canton to Peking*, in Dutch, in M. Titsingh's hand-writing, small and close; folio; 58 pages.

*Exposition of the Official Conduct of M. Titsingh*, or extracts from different letters; MS., 88 pages.

*Thirty-five Autograph Letters*, in French and Dutch, addressed to M. Titsingh, among which is a very long letter from M. de Guignes, senior, and the answer, four letters from M. de Volney, M. Titsingh's credentials for his embassy to China, and those of Lord Macartney in Latin.

*Observations of the Japanese*, on the alleged high antiquity of the Chinese. MS., fol.

*Inquiries concerning the Origin of the Japanese*, and Sketch of their fabulous History. MS., fol.



*Regular Chronology of the Chinese and Japanese*, from the year 841 before Christ to the year 1796. MS., fol.

*Nipon-o-day-tche-lan*, or abridged Annals of the Daïris: a manuscript in the hand-writing of M. Titsingh, translated by him from the Japanese, with notes and comments. Seven parts, folio, 450 pages; which would form three thick octavo volumes.

The same in Dutch, one volume, folio.

*Secret Notes relative to the Djogouns of the present Dynasty*, or the real Sovereigns of Japan. MS., in the hand-writing of M. Titsingh; 156 pages, small folio: translated from private Japanese MSS.; to which is annexed a *Sketch of the Ceremonies* constantly practised at the court of the Djogoun throughout the year. M.S., in the hand-writing of M. Titsingh; 49 pages, small folio.

The same in Dutch.

*Description of the Marriage Ceremonies* practised in Japan, among farmers, artisans, and trades-people, translated from the Japanese work *Kesi-Foukouro*; and preceded by an Introduction. MS., in the hand-writing of M. Titsingh, small folio, accompanied with original coloured Japanese engravings.

The same in Japanese, in two parts, oblong 8vo., with the engravings.

The same in English.

The same in Dutch.

*Description of the Funeral Ceremonies* practised in Japan. MS., small folio, in the hand-writing of M. Titsingh, translated from the Japanese, and accompanied by the two following rolls, painted by Japanese artists.

*Funeral Procession and Tomb of the Governor of Nangasaki*, *Fout-jeja-no-kami*, who died June 27, and was buried July 16, 1784, near the temple of Zuntoksi. A roll, 17 feet 6 inches 7 lines long, and 9 inches 6 lines high, containing upwards of 130 figures,  $3\frac{1}{2}$  inches high, in water-colours.

*Funeral Procession of a Civil Officer of distinction*, according to the manner of the four sects of Siaka. A roll, 13 feet 6 inches long, and 9 inches 6 lines high, exhibiting 105 figures,  $3\frac{1}{2}$  inches high, in water-colours, and the *norimons* of the relatives and friends of the deceased.

*Funeral Procession of an Emperor*, very coarsely engraved on wood, printed in



Japan, with printed explanations in Japanese. A roll, 28 feet long and 10 inches 6 lines in height. Some tints of colour have been laid with the pencil on certain parts of the dresses of some of the figures, which amount to upwards of 300.

*Particulars concerning the Whales in the seas of Jesso and Japan*, in Dutch. MS., folio. Accompanied with twelve sheets of thin paper, 2 to 3 feet long, and 11 inches broad, on each of which is represented a whale of different species in India ink.

*Particulars concerning the Dosia Powder and Kobou-Daysi*, its inventor, accompanied with the Preface to the book *Kokjo*, on Filial Piety, by Confoutzée. MS., 26 pages, small folio, in M. Titsingh's hand-writing.

The same in Dutch.

*Imperial Almanac of Japan*. In 4 vols. small 12mo, printed in Japanese. It contains the names and titles of the emperor, of his family, of the other princes, their households, and servants, the judges, placemen, &c., the whole very neatly printed. Several articles are accompanied with tolerable engravings, some of them representing the arms of the families mentioned. After the names are marked the revenues, from the highest sum to ten thousaad *kobans* inclusively.

*Dialogues* in Japanese, French, English, and Dutch, with the Japanese pronunciation on the opposite page. Very narrow folio.

*On the Japanese Acupuncture and the Moxa*; very large folio, with twenty designs, and a coloured doll, on which are shown, by dots, lines, and characters, the parts on which those two processes may be performed efficaciously and without danger. This image of the human figure was a present from the emperor's chief physician; it is about 30 inches high, made of pasteboard, and painted with a flesh-colour, and varnished: the ribs, the spine, the muscles, and the principal protuberances of the body are well defined. The characters or numbers upon it refer to a book of particulars, in 16mo., in Japanese, containing engravings and explanations, in which are found, at the number indicated, the name and description of the part, the diseases to which it is subject, the manner in which it ought to be pricked, when needful, and the number of times; and, lastly, the remedies that should be applied to it. An ebony case,



containing different kinds of needles and prepared mugwort for the *moxa*, belong to this article.

*Thirty-eight species of Fish and Shell-fish*, some of which are unknown in Europe, and among others the tortoise with blue and green hairs, called *minogame*, exquisitely painted. A roll of strong Japanese silver paper,  $35\frac{1}{2}$  feet long, and 11 inches high. Over each subject is the name in Dutch. This roll is mounted on a roller with ivory ends, and covered with a piece of black satin, embroidered in gold and green silk.

*One hundred and forty different Shell-fish*, painted with great care, the Japanese, as well as the Chinese, excelling in the representation of inanimate nature. A roll on the same paper, of the same dimensions, and having a like covering with the preceding article.

*Continued View of Landscapes along a River*, upon which the spectator is supposed to be sailing; showing several wooden bridges as seen from below. A roll of strong Japanese paper, 43 feet 9 inches long, and 9 inches 2 lines high, three feet of which consist of text in Chinese. The name is written in Dutch over every town or village that appears on unrolling this long coloured engraving. Fire-works are seen on the water, opposite to Famatsjo-saccai-zin-rino-daïboe. At the back of the engraving is a satin paper, sprinkled with squares of metallic leaf.

*Continued View of the Scenery along a River*, which occupies two-thirds of the height of this long engraving. A roll on strong Japanese paper, 26 feet 11 inches long, and 9 inches 2 lines in height. It exhibits a great number of barks, boats, barges, and craft of all kinds. At a place called Quacht-hui-sliogoe-vasi is represented a bridge, covered with upwards of sixty persons, of all ages and professions, and in different costumes. Over each town and village is the name in Dutch.

*Continued View of Scenery*, painted on satin; a roll of worked satin of an olive colour,  $55\frac{1}{2}$  feet long, and 10 inches high.

*A Japanese Lady*, standing, with flowing hair. A roll, 6 feet long, and 1 foot 5 inches wide. This beautiful painting, in a border of silk stuff worked with gold, is on very fine gauze, pasted upon strong paper, and mounted on a roller.

*Japanese Fishermen*, in nine boats, engaged in the whale fishery, for which



purpose they have thrown out an immense net. A roll of thin paper, 4 feet 4 inches long, and 10 inches wide.

*A Whale which has broken the Net*, and is struggling to disengage himself from the harpoons of a number of fishermen on board of four barks. A roll of the same paper as the preceding,  $2\frac{1}{2}$  feet long and 10 inches wide.

On the subject of this fishery Father Charlevoix observes:—"The most useful species of fish is the *kudsurī*, or whale. It is caught on all the coasts of Japan, especially on that of Khumano, and the whole south coast of the great island of Nippon, round the islands of Tsussima and Gatto, and on the coasts of Omuza and Nomo. Whales are commonly taken with the harpoon as in the northern seas; but the Japanese vessels appear to be better adapted to this fishery than ours, because they are smaller and narrower, with one end terminating in a sharp point, and have each ten men at the oar, which causes them to move with incredible velocity. About the year 1680, a wealthy fisherman, of the province of Omuza, named Gitai-jo, invented a new method of catching whales in nets, made of strong ropes, about two inches thick. This practice was soon adopted in the islands of Gotto. It is said, that as soon as the head of the whale is entangled in this net, he cannot swim without great difficulty, and may then be easily dispatched with the harpoon; but this mode of fishing is too expensive for ordinary fishermen."

*A Roll of thin paper*, 4 feet 5 inches long, and 10 inches 3 lines high, representing a vessel of rude construction and seven Ainos, with curly hair and black skin, wearing a kind of white waistcoat without sleeves, which reaches no lower than the navel, and a white cloth round the waist; the ears adorned with fish bones. Two of them have a vest made of leaves.

*Two Rolls of thin paper*, one of them 6 feet 5 inches long, and 11 inches 6 lines high, the other 4 feet 6 inches long, and of the same height, exhibiting models engraved in the line manner of the largest vessels that the Japanese are allowed to build. The number of planks, pieces of timber, and copper nails, is marked with the utmost accuracy, and any shipwright who should not adhere closely to this plan, and presume to add but a



single nail, or exceed the dimensions ever so little, would be doomed to die, together with his whole family.

*Nine Engravings printed in colours*, on the same number of separate sheets, 10 inches wide, and 1 foot 2 inches 9 lines in height, representing Japanese ladies in various dresses.

*Three Engravings printed in colours*, on three sheets of the same dimensions as the preceding, probably representing Ainos, one of whom is throttling a bear, and another making monkeys dance in grotesque dresses.

*Four Engravings printed in colours*, on Japanese paper; one representing two children amusing themselves with a swing; the second, a person with a long sabre, and partly covered with a cloak, on which is his coat of arms; and the other two, Chinese.

*A folio volume*, 1 foot 3 inches high, and 10 inches broad, covered with blue satin, opening like the leaves of a fan, and containing fifteen engravings printed in colours, representing Japanese ladies, either walking abroad or at home. There are also servants holding parasols over the heads of their mistresses.

*A folio volume*, of the same dimensions, and covered as the preceding, containing fifteen engravings printed in colours, representing Japanese ladies with their daughters, either walking abroad or at home. In this volume there is not to be seen a single male figure.

*A small white paper bag*, containing thirty sheets of Japanese paper, folded and sealed in the various ways customary in Japan for letters, according to the rank of the person to whom they are addressed.

*Two folio volumes*, covered with blue silk, one foot two inches three lines in height, and eight inches and a half wide, the one containing forty-one, the other, thirty-six plants, exquisitely painted on very fine Japanese paper, with Japanese explanations on the opposite page; in a paste-board case, covered with purple satin.

M. Charpentier-Cossigny, in his *Voyage au Bengate*, mentions this article in the following terms:—"It was a present made to M. Titsingh by the wife of the chief physician to the emperor. I doubt whether any thing more perfect in its kind exists: the stalks, flowers, fruit, roots, all have the appearance of nature itself: opposite to each plant its name



and properties are rather drawn than written. The whole is the work of the Japanese lady by whom it was presented."

*Five books* in quarto, eleven inches high and eight wide, covered with brown silk, containing two hundred and thirty-four different flowers, painted with great truth on thin Japanese paper, with the names in Japanese and Dutch; among these are many new species.

*An octavo volume*, bound in Japan, eleven inches by seven and a half, containing one hundred and five engravings, printed in colours, of various persons male and female, from the emperor to the lowest public officer, to which are prefixed seven pages of explanation in Japanese: there is also a Japanese inscription over each figure. This volume is highly valuable for the variety of civil and military costumes.

*An octavo volume*, bound in Japan, ten inches four lines by seven inches, containing seven engravings printed in colours, representing ladies at home, and twenty-eight pages of Japanese text.

*Two Japanese volumes*, nine inches and a half by seven.

*Two volumes on Funerals*, 8vo., in Japanese.

*A volume*, oblong folio, one foot six inches wide, and one foot two inches high, half bound, green morocco back and corners, containing fifteen Japanese engravings printed in colours. The first represents the street inhabited by the public prostitutes at Nangasaki; the second, a battle of a Japanese sovereign who encouraged licentiousness of manners; and the others persons of both sexes in not very decent attitudes.

*General Map of Japan*, printed on Japanese paper, five feet two inches long, and two feet six inches wide; washed with a yellow tint to mark the land, and pink for the different buildings, of which an engraved birds-eye view is given. The explanations in Chinese are engraved in circles, squares, or parallelograms, of larger or smaller dimensions, according to the size of the towns, villages, and hamlets. On the coasts are represented vessels of singular construction.

*Plan of the Palace of Yedo*, washed in colour, on Dutch paper, by Europeans, 1 foot 7 inches long, and 1 foot 3 inches broad. The explanations are in Dutch; and there are numbers of references to an explanatory sheet, likewise in Dutch.



*Plan of a small Town*, washed in colour, on thick Dutch paper, 1 foot 8 inches long, and 1 foot 4 inches broad, with references to a sheet of manuscript explanation.

*Plan of the Interior of the Palace of the Emperor of Japan at Yedo*, made by a Dutchman on European paper, 2 feet 7½ inches long, and 8 inches broad.

*Plan of the Port, the Road, and the Islands near Nangasaki*, executed by Europeans, on thick Dutch drawing paper, with explanations in red ink, 2 feet 3 inches square.

*Plan of Yedo*, printed on paper, 2 feet 7 inches 6 lines long, and 1 foot 10 inches high, with more than 1,500 references made in red ink by M. Titsingh. The streets and public places are marked by yellow and grey tints.

*Plan of Nangasaki and the adjacent Islands*, drawn on very thin yellow paper, like Bank paper, and coloured, 4 feet 6 inches long, and 2 feet broad. The references to the temples and buildings are in red ink, those to the streets in black; the names of towns, temples, and islets, as well as the distances, are written in Dutch.

This plan, from the minuteness and accuracy of all the details, cannot but be considered as highly valuable by European geographers.

*Plan of Nangasaki*, printed on paper, 2 feet 8 inches 3 lines in height, and 2 feet 11 inches in breadth. The houses are marked with a grey, and the sea with a bluish, tint. A circumstance worthy of notice is, that the references are printed in Arabic ciphers by the side of the Japanese ciphers. Several Dutch vessels are lying off Desima, and there is one in tow by sixteen Japanese boats.

*Bird's-eye View of the Island of Desima*. A drawing on Japanese paper, 2 feet 5 inches 6 lines in height, and 2 feet 2 inches 6 lines in width. This plan seems to have been executed at an earlier period than the following article. The Dutch flag, indeed, is here seen flying as in the latter; but the houses are not so numerous, nor are any persons represented in them.

*Bird's-eye View of the Island of Desima*, printed in colours, 1 foot 8 inches 8 lines in length, 1 foot 3 inches 3 lines in breadth. Dutch and Japanese



are represented in the streets and in their shops. The bridge communicating with Nangasaki is shown. At the end next to Desima is a house where Japanese sentinels are stationed. An enormous folding gate, furnished with strong iron bars, converts this little island into a prison, and prevents the Dutch from going out or in but at the good pleasure of the governor of Nangasaki.

*Plan of the Island of Desima*, painted on gauze, pasted on canvass, and mounted on a roller,  $3\frac{1}{2}$  feet wide and 5 high.

*Plan of Osaka*, printed on paper, 2 feet 9 inches long, and 2 feet 6 inches 9 lines wide. The canals and river are marked by a greenish tint. There are upwards of five hundred numbers in black, and some letters in red by M. Titsingh, referring to a manuscript explanation.

*Plan of Meaco*, printed on paper 3 feet 8 inches 8 lines in length, and 2 feet 8 inches in breadth. There are 729 numbers, written in red ink by M. Titsingh, referring to a book of manuscript explanations. The streets are marked by a yellow tint. The temples, palaces, and shops are represented in elevation in the city and environs.

*Plan of Mijako*, printed on paper, 2 feet 1 inch long, and 1 foot 6 inches 9 lines broad. The principal streets are marked with yellow tint.

*A Manuscript Map of the Island of Yesso*, coloured, on thin paper, 1 foot 6 inches by 1 foot 2 inches, with the names in Dutch; and a great number of references.

*A Map of the Island of Yesso*, coloured, 1 foot  $2\frac{1}{2}$  inches long, and  $11\frac{1}{2}$  inches broad, with Dutch and Japanese explanations.

*Plan of the Island of Seringapatam*, coloured; and a coloured view of the same.

Two sheets of European paper, 1 foot 4 inches long, and  $9\frac{1}{2}$  inches high.

*A Volcano in Eruption*, a coloured drawing, on very thin paper, 3 feet 3 inches 6 lines in length, and 2 feet 1 inch in height.

*Volcanoes in Eruption*, a coloured drawing, on paper, 2 feet 2 inches long, and 1 foot 8 inches broad. Red, yellow, and grey tints seem to indicate an earthquake over a whole island.

*An Island*. A drawing in colours on strong Japanese paper, 2 feet 6 inches by 1 foot 8 inches, with the names written very small in Dutch. On



the middle of this sheet is fixed a piece of thick paper, coloured on both sides, representing a lofty volcano, the top of which is in eruption.

*Summits of Volcanoes in Eruption*, drawn in colours, on a sheet of 1 foot 2 inches 9 lines, by 10 inches 3 lines, with Dutch explanations on a paper that folds down over it.

*A Volcano in Eruption*, a painting on gauze, pasted on thick Japanese paper, 3 feet 3 inches long and 2 feet wide, with a border of red paper, having patches of silver paper folded down on it in several places, with manuscript explanations in Dutch. There are many numbers, written in black, referring to an explanation in the Dutch language. This painting is executed on a ground sprinkled with gold.

*Several Volcanic Mountains*, sketched on a sheet of paper, 1 foot 3 inches by 1 foot, with explanations in Dutch.

*Volcanic Eruption and Earthquake*, a drawing in colours, on thin paper, 4 feet 2 inches 6 lines in length, and  $11\frac{1}{2}$  inches wide, with Dutch and Japanese inscriptions.

*A small folding Map*, 1 foot 1 by  $11\frac{1}{2}$  inches, printed on paper, and apparently a reduced map of Japan. On the title are the Dutch words, *Kiezjo af de neege Lannden*.

*Designs of the Temples of Nikko or Jama*, printed on Japanese paper, with 231 numbers, marked in red ink by M. Titsingh, 1 foot 4 inches long, and 1 foot broad.

*Guide to Yedo and its Environs*, a thin sheet, printed, 9 inches 6 lines high, and 1 foot 4 inches long. There are 123 numbers of reference in red ink.

*Another Sheet*, 1 foot 2 inches by 10 inches, with 17 numbers of reference.

*Representation of the Banian*, a remarkable tree, which sometimes covers several acres of ground, and is very common in Hindûstan. A wood engraving, 1 foot 4 inches long, and 10 inches high.

*Representation of Rokausi*, in the country of Tiesen, a wood engraving, on thin Japanese paper, 1 foot 4 inches long, and  $11\frac{1}{2}$  inches broad. It exhibits temples and colossal idols on the mountains, with devotees going to pay adoration to them.



*An Engraving on Wood*, 1 foot 6 inches long, and 10 inches 9 lines wide, exhibiting figures mostly of a monstrous kind, such as hairy men, men in the shape of scissors, cutting off the arms or legs of others, and such like caricatures.

*A thin Sheet*, 1 foot 6 inches long, and 1 foot wide, on which is a plan with apanese characters.

*A Wood Engraving*, on thin paper, 1 foot 3 inches long, and 8 inches 8 lines wide, exhibiting the plan of some village or small town.

*A Wood Engraving*, on thin paper, 1 foot 4 inches by 11½ inches, being a plan of the Chinese factory at Nangasaki.

*A Wood Engraving* of the same dimensions as the last, on thin paper, being a miniature plan of a large city.

*Drawings of Coats of Arms*, on a thin sheet, 1 foot long, and 7½ inches wide.

*Plan of the City, Port, and Road of Macao*, taken in 1792, by Manuel de Agote, agent of the Royal Philippine Company; an India ink drawing, on strong Dutch drawing paper, 2 feet 9 inches 4 lines long, and 2 feet 3½ inches broad. The explanations are in Portuguese.

*Plan of the River between Macao and Canton*, by the same, taken in 1792; an India ink drawing, 5 feet by 2½ feet; on strong Dutch drawing paper.

*Chart of Formosa and Part of the Coast of China*, 2 feet 2½ inches, by 1 foot 6 inches, executed by Europeans. It is on strong paper of the country, and washed with India ink.

*Plan of the Imperial Palace and City of Pekin*, executed in the capital, on strong Corea paper, 2 feet 2 inches 4 lines high, and 2 feet 3 inches long. Part of the buildings of the palace and the walls of the Tartar and Chinese city are here represented in elevation. The names, as well as the marginal explanations, are in Dutch.

*Bird's-eye Plan of the Imperial Palace of the Djogoun*, a coloured drawing on strong Japanese paper, 5 feet long, and 3½ wide.

It is impossible for a drawing to convey a better idea of the whole of a palace.

*A Corean Fisherman and his Wife*, a coloured drawing, on a sheet of thin paper, 1 foot 9 inches, by 1 foot 2 inches 6 lines.



*Another Korean Fisherman*, harpooning a seal, a coloured drawing, on paper of the same dimensions as the preceding.

*A Coloured Engraving*, executed in Japan, representing a lake with a causeway and a bridge, leading to a large mansion standing in the middle; 2 feet 1 inch 6 lines long, and 9 inches wide.

*View of Tolonomon*, a small coloured copper-plate engraving, 5 inches by 4.

These two attempts at engraving, in the European manner, by Japanese artists, afford some idea of their aptness for imitation.

*A Coloured Drawing of a Species of Camelopard*, with the following explanation in Dutch and French:—

“ On the 6th of *signats*, the servants of the lord of Matsumai arrived with the following paper:

“ Near the island of Yesso there are several more islands, discovered at the same time, situated to the north, and called Kara-fou-te-si-ma. Here two animals were discovered at night by moon-light, in the mountains; one of them was shot with a pistol. The description of it is as follows:—Height from head to foot, 8 feet; length of the body 5 feet; it has very soft hair, and feeds on grass and the leaves of trees.”

*A Travelling Map*, 6 inches high, 7 feet long, opening like the leaves of a fan.

*Another Travelling Map*, of the same dimensions. On the subject of these maps Father Charlevoix has these remarks:—“ Neither men nor women ever go abroad without fans in their hands. When they travel, they have fans on which the roads are marked, as well as the best inns, and the prices of provisions. Those who have not such fans may purchase small books, which are every where to be bought of little boys, who make a trade of begging on all the roads.”

*Two Views of Coasts*, crayon drawings, a view of Matsuma, on the east coast, taken at the distance of a furlong; and view of the Bay of Nangasaki,  $3\frac{1}{2}$  Dutch miles distant.

*A Collection of nearly Two Thousand Japanese and Chinese Medals and Coins*, of gold, silver, copper, and iron, formed by the late M. Titsingh, with infinite trouble and expense. Among them are the rare Japanese pieces, called *obans* and *kobans*; a series of the Japanese and Chinese emperors, from



the remotest ages to the present time ; and several medals employed as idols by the Chinese in their pagodas, or domestic oratories, to repel evil genii.

Mr. Klaproth, a gentleman well acquainted with the Chinese language, has arranged these medals in chronological order, and begun a descriptive catalogue of them. As no cabinet whatever possesses so valuable a collection, we wish by this note to awaken the public curiosity, in hopes that some government, friendly to the sciences, may purchase it, and enable the learned of all countries to consult it with benefit to chronology and numismatics.

In the long list of maps and plans in M. Titsingh's collection, the following are particularly worthy of notice:—

1. *The great Map of the three Japanese Islands*, which contains twice as many names as any map known in Europe. The provinces are distinguished, as in our maps, by different colours, indicated at the bottom of the map by corresponding tints, which, as well as the principal places, are accompanied by numbers referring to a descriptive list. The authors of this map are Japanese.

2. *A Plan of the City of Nangasaki and its Environs*, drawn, washed, and coloured, exactly in the style of ours, by an engineer to the Emperor, who made a present of it to M. Titsingh. According to this plan, Nangasaki, situated in the first of the three islands, on a river of the same name, is a very large city: its figure is irregular next to the river, the windings of which it follows; towards the land it is semi-circular. In front of this city lies the islet on which is the Dutch establishment, and which may be called their prison.

3. *The coloured Drawing of a Volcano*, by the recent eruption of which upwards of three thousand persons perished. A castle situated in the centre of the scene of devastation escaped uninjured.



the present time; and it is to be regretted that the Chinese in their pursuit of knowledge, to reject the evil genius of superstition, and to begin a new era of civilization, well organized, with the Chinese language, has arranged these materials in chronological order, and begun a descriptive catalogue of them. As the Chinese language is so valuable a collection, we wish by this notice to awaken the public curiosity, in hopes that some government, friendly to the sciences, may purchase it, and make the benefit of all countries to consult it with regard to technology and navigation.

In the long list of maps and plans in Mr. Eliezer's collection, the following are particularly worthy of notice:—

1. The great map of the three Japanese Islands, which contains twice as many names as any map known in Europe. The provinces are divided into districts, and the names of the principal cities are indicated at the bottom of the map. It is very good, and well as the principal place of geographical information, it is a valuable map. The authors of this map are Japanese.

2. A Plan of the City of Nagasaki and its Environs, drawn, engraved, and coloured, exactly in the style of our own engineers, to the Emperor, who made a model of it to Mr. Eliezer. According to this map, Nagasaki, situated in the first of the three islands, on a river in the same name, is a very large city; the river is irregular next to the city, the winding of which is followed; towards the land it is straight. In front of the city lies the bay on which is the Dutch settlement, and which may be called the port.

3. The second drawing of a town, by the recent expedition of the Japanese, which is a very good map, and is a valuable addition to the collection.



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# DIRECTIONS FOR PLACING THE PLATES.

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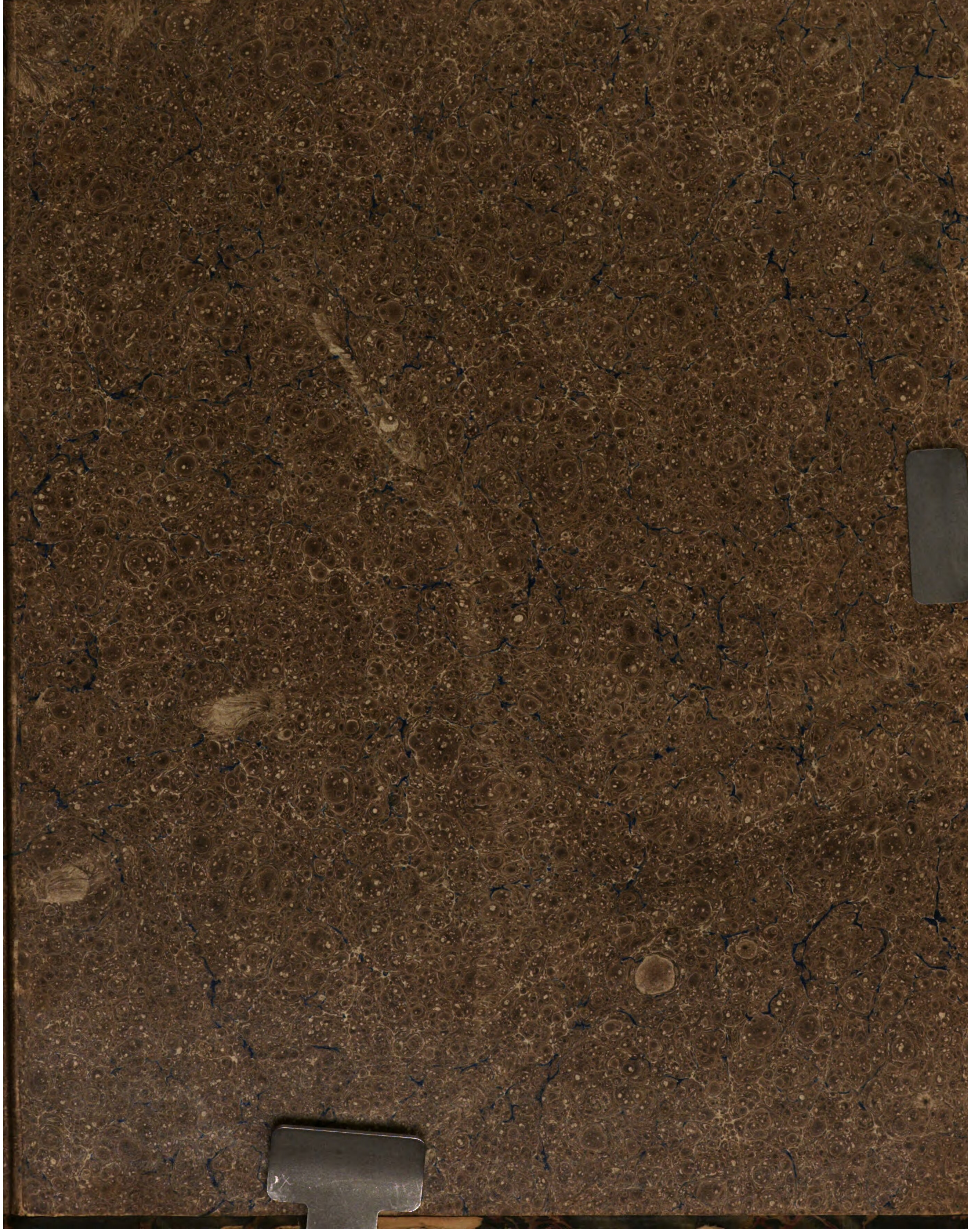




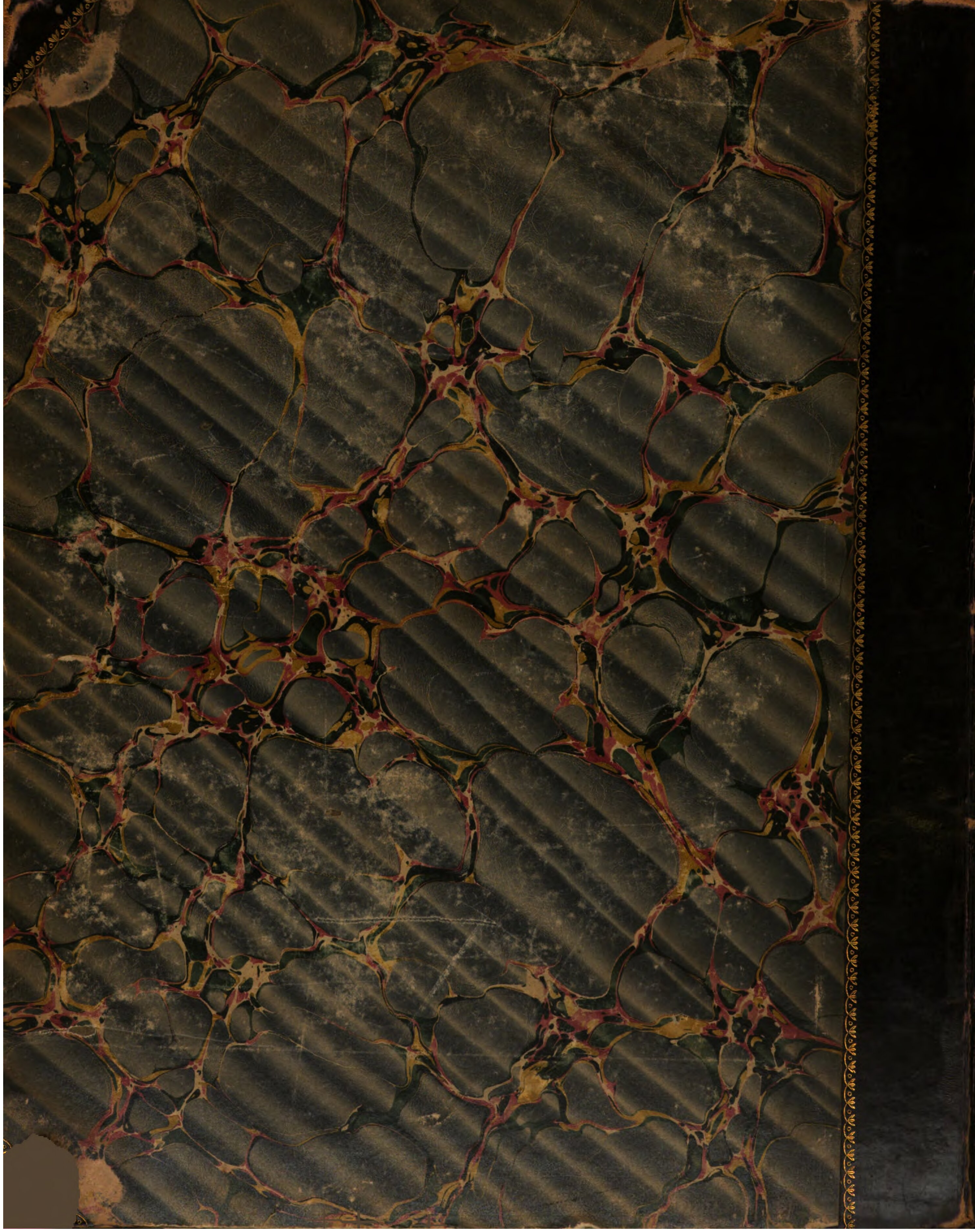














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